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Volume 69, Number 02 (February 1951)

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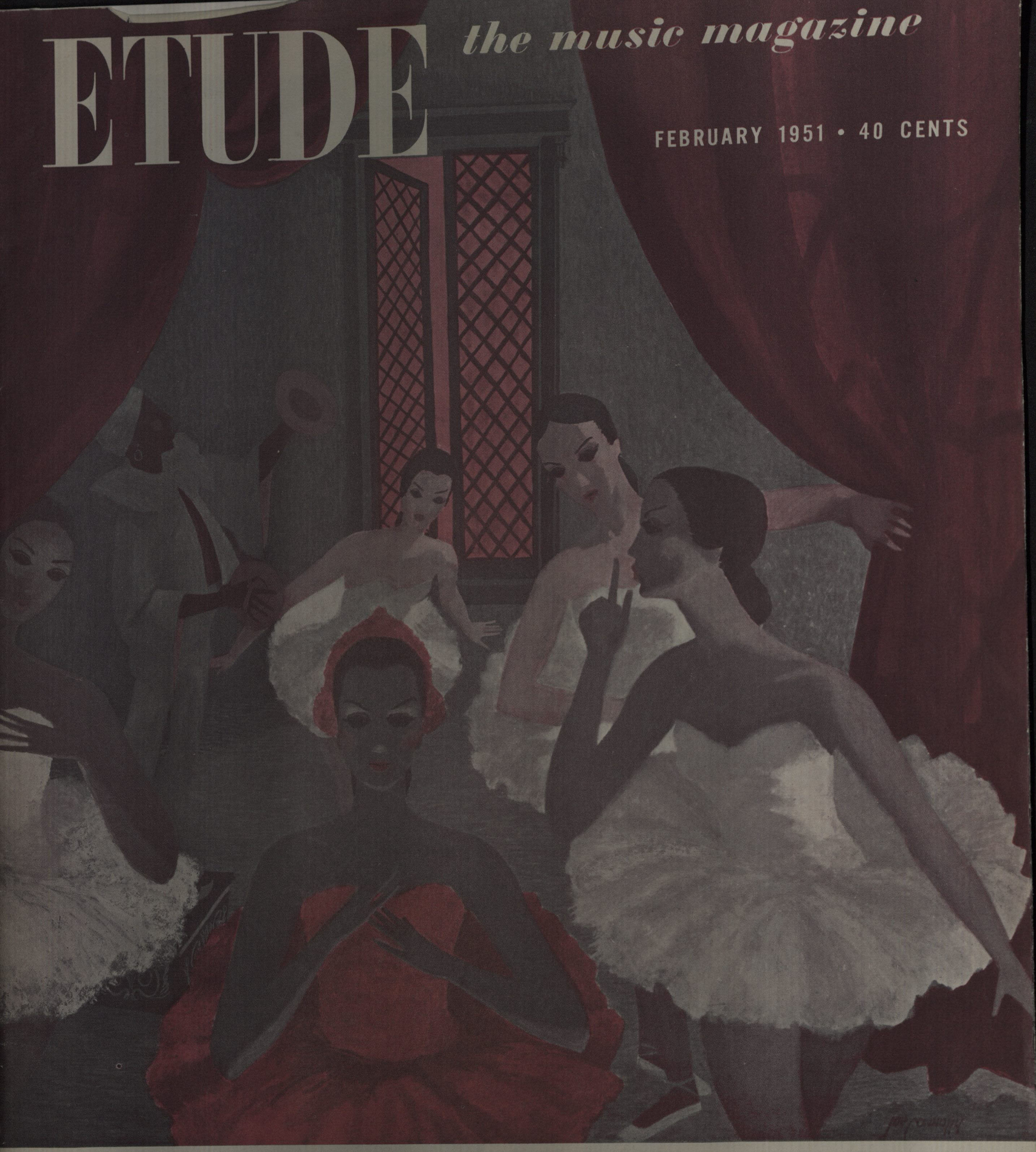
ETUDE

the music magazine

FEBRUARY 1951 • 40 CENTS



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PUBLISHED MONTHLY BY THEODORE PRESSER CO., PHILADELPHIA, PA.

Editorial and Advertising Offices, Bryn Mawr, Pa.

JOHN BRIGGS, *Editor*

Dorothy F. Garretson, *Managing Editor* Charles J. Reed, *Art Director*

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AUTHORS IN THIS ISSUE . . .

ANDOR FOLDES *("It's All Done with Muscles," p. 15)*, was born in Hungary, of a musical-professional family. He began the study of piano at four, and gave his first public recital at seven. He continued his studies in Hungary with Dohnanyi and Bartok, came to the United States in 1939 and played his first recital here in that year. Since then he has toured widely as a solo recitalist, and has appeared with the leading orchestras of this country. He has also given four European tours since 1945. His book, "Keys to the Keyboard," has appeared in six countries. Mr. Foldes is now a U. S. citizen.

ELISABETH SCHUMANN *(Strauss: "Morgen"—A Master Lesson, p. 26)*, is authoritative as an interpreter of Strauss' songs, having toured Europe and America in recital with the composer at the piano. Mme. Schumann, a native of Merseburg, Germany, made her operatic debut in Hamburg, sang one season at the Metropolitan and was for twenty years a shining light of the Vienna State Opera. An outspoken opponent of Nazism, she left Austria when the Nazis came in. Mme. Schumann now divides her time between her apartment in New York City and her son's home in England.

REINALD WERRENRATH *("Singing Can Be Simple," p. 16)*, is one of America's outstanding recitalists. Both his parents were singers; his father, Charles Werrenrath, was a famous oratorio tenor and a close friend of Gounod. Reinald Werrenrath was born in Brooklyn, and studied with his father, Carl Dufft, Frank King Clark, Dr. Arthur Mees and Percy Rector Stephens. He sang one season at the Metropolitan, but for the most part made his career in solo recitals. He is now teaching in New York City.

HORACE JONES *("Creating a String Orchestra," p. 19)*, was born in Wales and brought up in New England. His parents settled in Bridgeport, Connecticut, when he was very young. Mr. Jones studied violin as a boy with Isidore Troostwyck of Yale University, then with Paul Stoeving in New York. On Stoeving's recommendation, Mr. Jones entered the Royal Academy of Music in London, where he graduated with highest honors. Later he studied in Europe with César Thomson and Adolf Brodsky. He has played many concerts, both here and in Europe, and since 1928 he has been head of the string department, professor of violin and conductor of orchestras at the University of Colorado.

THIS MONTH'S COVER

The ballet "Coppelia" was the inspiration from which Artist Joseph Connolly got the idea for this month's ETUDE cover. A native Philadelphian, Mr. Connolly studied in art schools there, then went to Paris to complete his training. As may be imagined, his hobbies include going to the ballet.

NEXT MONTH . . .

Everything in music goes back in one way or another to the composer. If we are to have a musical renaissance in America, we must develop a new school of American composers.

Where are tomorrow's composers to be found? To answer this question, ETUDE last fall conducted a contest for composers under 18. Manuscripts showered in from all parts of the United States, and ETUDE's editors were frankly astonished at the quality and variety of works submitted.

Next month, as a special report on what the younger American musicians are up to, ETUDE brings you a number of the most striking works submitted in the contest. These will appear in ETUDE's music section, in addition to the regular monthly selection of works for piano, violin, voice, organ, and vocal and instrumental ensembles, chosen from the works of the best classic and contemporary composers.

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MUSICAL *Miscellany*

By NICOLAS SLONIMSKY

AUBER, the pioneer of French light opera, had a psychological aversion to his own music, and rarely attended performances of his own operas. His idol was Rossini. One evening, he went to the Opera to hear "William Tell." Relaxing in his seat, he waited for the low E of the cellos, with which the overture begins. The conductor gave the sign, but instead of the expected E, the orchestra struck a crashing diminished seventh chord, which Auber, to his horror, recognized as the introduction to his own opera, "La Muette de Portici." Despite his age—he was 87 at the time—he jumped from his seat and fled the theatre. It seems that because of the illness of one of the principal singers, the performance of "William Tell" had been cancelled, and Auber's own opera was put on instead.

•

Straussiana: Richard Strauss told this story of his first attempt at composition. On Christmas day in 1870, the children sang a three-part Noël. Little Richard listened and then suddenly said "Mother, I can write music like this, too." And he did! . . His first symphonic work was performed when he was only 15. When he appeared on the podium to acknowledge applause, somebody asked: "What has the boy to do with the piece?" "Nothing," was the reply, "except that he composed the thing."

In a letter written in May 1885, Hans von Bülow dubbed Strauss "Richard the Second." Yet, Strauss, in his youth, violently criticized Wagner. He wrote to the composer Thuille after hearing "Siegfried" for the first time: "It was abominable. The hideous dissonances would melt rocks into omelettes. My ears buzzed from these abortions of harmonies. . ." But in later years, Strauss became one of the most ardent Wagnerites. When asked what music he would take with him if he were marooned on a desert island, he named "Tristan and Isolde," along with Bach's "Well-Tempered Clavichord," and Beethoven's string quartets.

Strauss briefly visited France between the two wars. At the French border he had some difficulty with his visa, and a superior officer was called to straighten it out. He looked at the name in the passport, saluted and exclaimed: "Monsieur Strauss de Vienne! Le Roi de la Valse! Passez!" Mindful of his troublesome visa, Strauss did not disabuse the Frenchman in his mistaken identity for the long-dead King of the Waltz.

In his early years, Strauss was the target of so much vituperation from the press that a sizable *Schimpflexicon* (dictionary of cusswords) could be made from the quotations. The astute Philip Hale damned "Don Juan" at its first American performance in 1891. "Don Juan was more direct in his methods," he wrote. "According to Strauss, he was verbose, and a good deal of a bore. When he made love, he beat upon a triangle, and when he was dyspeptic, he confided his woes to instruments that moaned in sympathy." But 11 years later, Hale called the work "a daring, brilliant composition, one that paints the hero as might a master's brush on canvas," and rhapsodized: "How expressive the themes! What glowing passion!" Music critics, even the great ones, modify their response to unfamiliar music as the new idiom receives general acceptance.

Richard Strauss
. . . rocks into omelettes

B. F. E. Auber
He fled his own opera

•

A MUSICIAN'S imagination often makes him hear what he wants to hear in music. The following two stories are related about Meyerbeer. Dissatisfied with the tone of the B-flat clarinet in one of his overtures, he asked the player to change the instrument to the A clarinet. The player went through the motions of picking up the A clarinet, but at the last moment, when Meyerbeer was not looking, he took up the B-flat clarinet again. "Listen, gentlemen," said Meyerbeer to the orchestra. "How much richer does the A clarinet sound in this solo!" In another passage, Meyerbeer desired to obtain a vanishing pianissimo in the kettledrums. "Softer, softer!" he admonished. The drummer tried again and again, but Meyerbeer was not satisfied. Finally, he stopped playing altogether, and just moved the sticks in the air without actually touching the drumhead. "Fine!" exclaimed Meyerbeer. "This is the pianissimo I want." Richard Strauss rationalized the usefulness of inaudible playing. In his jocular "Ten Commandments" for conductors published in his last collection of essays in 1948, he says: "If you can hear the brass at all, they are already playing too loud."

•

When an opera tenor appeared for a curtain call, someone in the audience hissed. "It must be the colonel with whom I quarrelled the other day," said the tenor to a friend. At his next appearance, the hissing was even worse. "Your colonel must have brought his whole regiment along," remarked the tenor's friend.

•

OLD-FASHIONED music lovers who complain about the lack of melody and the overabundance of dissonance in modern music, will find philosophical comfort in the fact that even in the placid nineteenth century, people also found their music discordant. "The Musical Times" of London published in its issue of January 1, 1895, a glossary of musical terms "by a discontented musician," in which the following definitions are given; MUSIC: A succession of more or less discordant sounds; the more discordant the sound, the better the music. MELODY: an obsolete term. DISCORD: See MUSIC. COUNTERPOINT: Two or more themes forcibly made to go together whether they desire it or not. (Two barrel-organs playing different tunes in the same street are a good example of counterpoint.) KEY SIGNATURE: The number of flats or sharps placed at the beginning of a piece to indicate the only key not used in the piece.

Amusingly enough, there really exists a nineteenth-century composition, in which the key signature seems to "indicate the only key not used in the piece." It is Brahms' Intermezzo No. 4, Op. 76, which has two flats in the key signature. But the B-flat Major triad is nowhere visible until the last two bars of the piece.

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NEW Records

By GEORGE GASCOYNE

Bach: *Chromatic Fantasy and Fugue*
Bach: *Fantasia in C Minor*

Two monumental works of Bach are played admirably by Gyorgy Sandor, pianist. Mr. Sandor displays technical fluency, admirable control of dynamics and tone-color, an overall conception of the work having breadth and dignity. (Columbia, one LP disc).

Lassus: *Lamentations of Jeremiah*
Des Pres: *De Profundis; Ave Maria*

Two magnificent works by composers of the Netherlands School are given a stirring performance by Paul Boepple and the Dessoff Choirs. (Concert Hall Society, one LP disc).

Beethoven: *Sonata, Op. 102, No. 1*

Beethoven's Cello Sonata is played warmly and expressively by Pierre Fournier, cellist, and Artur Schnabel, pianist, in this new recording. Ensemble is excellent and the tonal blend leaves nothing to be desired. (RCA-Victor, three 45 rpm discs).

Stravinsky: *Duo Concertant*

One of Stravinsky's most agreeable works, the Duo Concertant (1932) is recorded in a fashion which can be considered definitive. The violinist is Joseph Szigeti, and the composer himself is at the piano. The result is a stimulating performance of an interesting and challenging work. (Columbia, one LP disc).

Bach: *Sonata No. 3 in C Major*

Bach's unaccompanied sonata for violin has recently been recorded by both Ossy Renardy and Adolf Busch. Comparison of the two versions is thus inevitable, and interesting. It reveals that Mr. Renardy has the better fingers. He plays the work with fire and precision. By comparison with Mr. Busch's earnest, musicianly reading, however, Mr. Renardy sounds a bit superficial. Mr. Busch, on the other hand, seems bothered by double and triple stops, and other technical hurdles, slowing the tempo when such things appear. Mr. Renardy's record was made for London (one LP disc); Mr. Busch's for Columbia (one LP disc).

Gershwin: *"Rhapsody in Blue"*

Gershwin's versatile composition, which before this has had all sorts of arrangements and transcriptions, now emerges in a two-piano and orchestra version by Jose Iturbi, who conducts the RCA-Victor Symphony Orchestra in the recording and also plays one of the solo piano parts. His sister, Amparo Iturbi, is the other pianist. (RCA-Victor, one LP disc).

Bartok: *Two-Piano Sonata*

The sonata which Bartok wrote for two pianos and percussion instruments shortly before his death is performed expertly by William Masselos and Maro Ajemian, pianists, with Saul Goodman and Abraham Marcus playing the various percussion instruments. A stimulating performance of a difficult, challenging work. (Dial Records, one LP disc).

Beethoven: *Serenade in D*

A seldom-heard and lovely work by the master is played charmingly and effectively by John Wummer, flute, Alexander Schneider, violin, and Milton Katims, viola. (Columbia, one LP disc).

Kodaly: *Psalmus Hungaricus*

Kodaly's massive work for chorus and orchestra, composed in 1923 for the 50th anniversary of the union of the cities Buda and Pesth, is performed under the direction of Antal Dorati by the Dallas Symphony Orchestra. The chorus is that of the North Texas State Teachers College, and the Dallas Children's Chorus. The brilliant work receives an excellent rendition. (RCA-Victor, three 45 rpm discs).

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Beethoven: *Concerto No. 1, in C*

This recording of the Beethoven Piano Concerto in C Major is the first made by Walter Gieseking since the war. The recording is of high quality, with remarkably little distortion of the piano part. The orchestra is called the "Philharmonia," which may be a scratch band but does not play like one. (Columbia, one LP disc).

Kurt Weill: *"Down in the Valley"*

Kurt Weill's "folk opera," which has had a staggering number of performances in all parts of the country since its premiere two years ago, is now available on records, sung by Alfred Drake, Jane Wilson and Norman Atkins, with an orchestra and chorus under Maurice Levine. (Decca, one LP disc).

Bartok: *Six Quartets*

The six string quartets of Bela Bartok cover nearly his entire lifespan as a composer. The first was written in 1907; the last in 1939. They mirror faithfully his development as a composer, and the gradual evolution of his musical thought. All six have been recorded by the Juilliard String Quartet, and are performed with skill and devotion. (Columbia, three LP discs).

Haydn: *Symphony No. 22 in E-flat*
Haydn: *Symphony No. 35 in B-flat*

The Haydn Society of Boston, continuing its project of recording all the works of Haydn, comes up with two symphonies not often heard in our concert halls. No. 22 is unique among Haydn's works for its use of two English horns instead of the usual pair of oboes. The performance by the Vienna Philharmonic Orchestra, under the direction of the American conductor Jonathan Sternberg, is excellent. (Haydn Society, two LP discs).

Bartok: *Sonata for Solo Violin*
Prokofieff: *Sonata No. 1, Op. 80*

Yehudi Menuhin, who worked closely with the late Bela Bartok in the creation of the unaccompanied violin sonata, and who gave the work its first public performance, has now recorded it for RCA-Victor (one 12-inch LP disc).

Of the Bartok work, Mr. Menuhin has said that it introduced effects previously unknown to violin literature. And obviously it presents inordinate difficulties of a technical sort. Probably few living violinists besides Mr. Menuhin are equipped to cope with this staggeringly abstruse work. It is in Bartok's familiar pungent idiom, and makes challenging listening.

On the other side of the record is Mr. Menuhin's performance of the lively Prokofieff Sonata No. 1, with Marcel Gazelle at the piano.

Stravinsky: *"Firebird" Suite*

Leopold Stokowski, conducting the orchestra specially assembled for his RCA-Victor recordings, leads a dazzling performance of Stravinsky's "Firebird" Suite. It is music for which Mr. Stokowski has a special affinity, and the sound engineering is of a high order. (RCA-Victor, one LP disc).

Debussy: *"En blanc et noir"*
Infante: *"Andalusian Dances"*

Jose Iturbi and his sister Amparo make up a duo-piano team for this performance. The "Andalusian Dances" are spirited and colorful. The Debussy, however, would benefit from a more subtle, evocative style of performance. (RCA-Victor, one LP disc).

Hindemith: *"Four Temperaments"*

This work, which dates from 1940, is in sections identified by the names of "temperaments"—specifically, "Melancholic," "Sanguine," "Phlegmatic" and "Choleric"—rather than the familiar tempo markings of sonata form. It is a clever, imaginative work, put together with skill and fine craftsmanship. It is heard in an expert performance by the Zimbler String Sinfonietta and Lukas Foss, pianist. (Decca, one LP disc).

Honegger: *Concerto da Camera*

The "neo-classic" trend of Honegger's work, like that of many contemporary composers, is markedly in evidence in this chamber-music work. It is given an effective performance by Arthur Gleghorn, flutist, William Kosinski, English horn, and the Los Angeles Chamber Symphony, Harold Bryns conducting. (Capitol, one LP disc).

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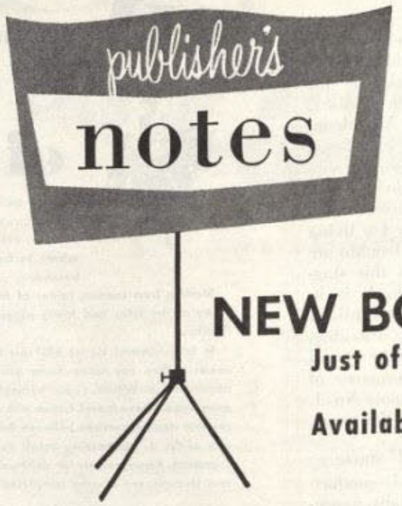

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thoughts at 70

By ERNEST BLOCH

As told to Leroy V. Brant

A famous composer sums up the conclusions reached in his long creative lifetime, which has established him as one of the greatest living artists

SOMETIMES PEOPLE ask the question, "How does the composer receive his inspiration?" I think the answer is that one can only receive the highest inspiration from the fullest, richest living. I do not know how any given person can live richly; that is something he must discover for himself. But I do know that in my own life most of my works have been inspired by poetic or philosophical ideas, perhaps sometimes unconsciously. If this be program music, let it be! The essential thing is that musical logic be observed. But art for me is an expression, an experience in life, not a jigsaw puzzle or an application in cold blood of mathematical theories of musical composition.

I had but little schooling: my formal studies ended when I was 14. I was thereby compelled to study for myself. All my life I have attended God's University. This has made me rely upon my own thinking. I believe this has been much for the best.

In God's University one finds many assistant instructors, with Nature as the head of the faculty. Those assistants are too many to name, but I can mention a few: Josquin des Près, Orlando di Lasso, Vittoria, Palestrina, Bach, Haydn, Mozart, Beethoven, Brahms—they are the ones to whom one may go with any problem in all music, and they will always give the correct answers. After years of study, some of it completely barren of helpful results, I decided to consult these men. It was from them that I learned the true art of musical logic, musical composition.

I think the scores of the masters are the best teachers. Yet, perhaps we who have studied those scores deeply may lead the young musician a little way, point to him some of the things which experience has taught us are important. So I have tried to do, and perhaps a bit to suggest to the younger generation how to live richly.

Every mind should become acquainted with some of the great thinkers of history. Confucius has been one of the most helpful to me; then come Plato, Jesus, the moderns. One should read them all.

One should have a hobby. For my hours of relaxation I like to take a few apples, a bar of chocolate, my camera, and my miniature scores of the Bach 48, and hike into the mountains or on the beach. Also, I like to see how rapidly I can write a Bach fugue from memory—to date 32 minutes is my record, but I am trying to reduce the time to 28! I am an American now, I must do as the other Americans do, try for some kind of record!

In my teaching I impose no ideas, I only try to help the student find his own viewpoints. I know this is the only teaching that makes the pupil strong. Another thing, in the 50 years that I have been taking notes on music, and on many other things as well, I have learned that music is only a phase of a larger thing called life; it is indeed a way of life. An illogical life is a poor life.

It should always be remembered by pupil and by teacher alike that one may teach the techniques of composition, but no one can teach composition itself.

Granting musical talent in the beginning, I think the most essential thing to the young composer is honesty. Dishonesty in music can destroy the soul, just as dishonesty in politics can destroy a nation. The composer who strives for effects, to

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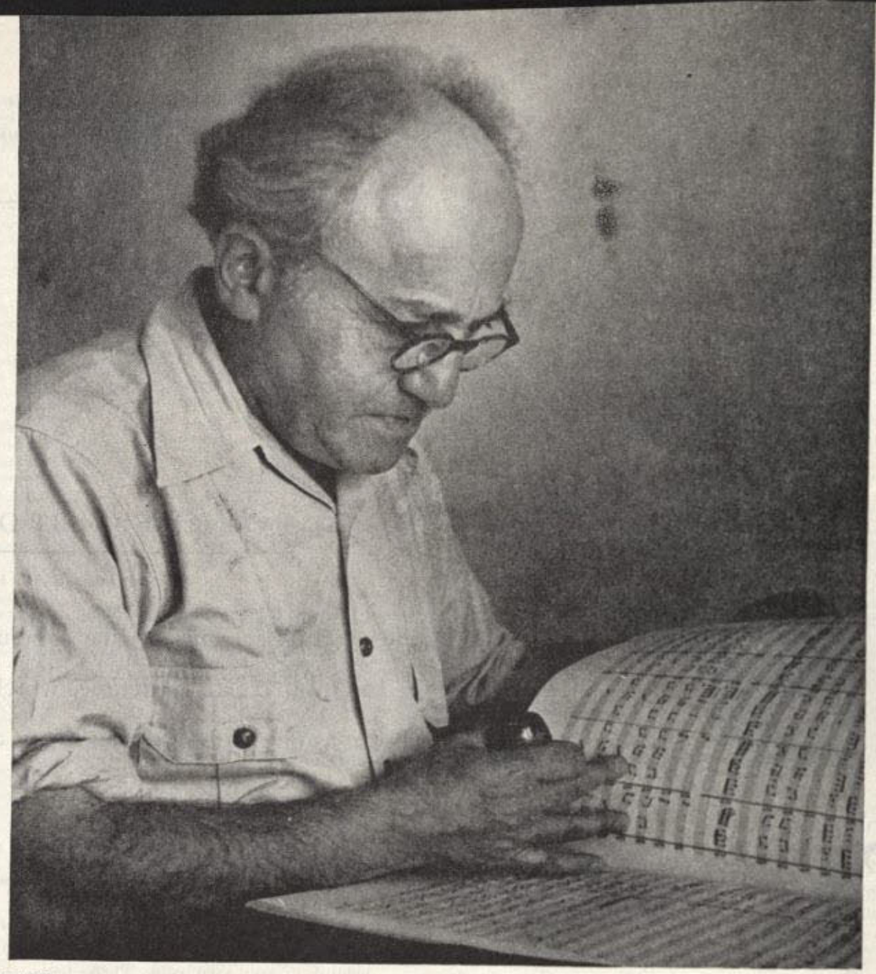


Thoughts at 70
by Ernest Bloch

CONTINUED FROM PRECEDING PAGE

appeal to the taste of the pap-suckers, will surely destroy his own soul.

The composer must remember that "Thou shalt be logical" is the first of his commandments. He must then remember that melody came even before conscious logic. A thing that is illogical can never live, and music without melody is unthinkable.

The composer must strive for simplicity. One of the most beautiful pictures in my possession is a Chinese painting of the Ch'ing or Manchu dynasty, over 200 years old, a painting which depicts three branches of bamboo, nothing more. The painter wrote on the Chinese-made paper on which the painting appears the following quatrain:

"One, two, three branches of bamboo
With four, five, six leaves:
If they are few, yet they are sufficient
Why should more be required?"

Music, again, I say, should be simple. If three pages of manuscript tell the story, why should more be required?

The element of understandable beauty is important to the composer. Confucius once commented that "the measure of man is man"; if we translate this into music, "the measure of music is man." Music must appeal to man's sense of beauty, else it is poor music, or no music at all.

Too many young composers begin well, then have no idea where to go. This is probably because of too little study of the logic of the masters. They should write a thousand things patterned after the classics, then burn them all, and having acquired a technique, should throw overboard faith in tradition, habits, statements of teachers, should in short become completely independent. And never fear that the influence of the masters will be shaken. It will be behind the dramas of their music, a tower of strength in need!

Composers must remember that greatness lies in doing little things well. With Bach the tiniest detail becomes of magnificent importance in the development of his scores. Even the restrictions he sets for himself become heights of glory. It is only to the little mind that such restrictions become a burden. Liberty lies within the law. To attempt to become free by doing everything differently is folly—just contemplate a play in which no actor ever appeared twice, every actor spoke in a different language and about different subjects and always at the same time—would that be liberty, or would it be insanity?

Atonality and kindred new techniques, including the ultra-free use of dissonance for its own sake, rouse bitter controversy. I may say that in much of modern music the elements of logic and beauty appear to be forgotten. It seems to me that the composer must consider that if we destroy the dramatic instrument called tonality, or key center, logically we must find something to take its place. (*Continued on Page* 57)

Music teachers are not frustrated soloists but skilled practitioners of a specialized and exacting art.

Music Teaching as a Profession

By SIGMUND SPAETH

Sigmund Spaeth, lecturer, musicologist and radio commentator, has written 30 books about music. His latest is "Opportunities in Music," from which this article is taken. Copyright 1950, Vocational Guidance Manuals, New York.

UNQUESTIONABLY, the greatest opportunities in music today are in the educational field. A really good music teacher can always be a busy, successful and presumably happy person.

It is a mistake to think of music teachers as frustrated artists, unable to make a living through professional performances and hence compelled to instruct others in what they themselves were unable to accomplish. Such a thought is not only an absurd fallacy but a cruel injustice.

An outstanding music teacher usually is or has been an excellent instrumentalist or singer, perhaps with practical experience also as a conductor or composer or both. Compensating for the possible lack of such experience in a teacher is the innate grasp or intensive study and mastery of the art and science of pedagogy as such. The ideal teacher should be equipped in both directions. Lacking one or the other, he may still make a respectable success. But if he is neither a competent performer nor a natural or well-trained teacher, he is doomed to disappointment and possibly complete failure. There is little room for teachers of any kind who are using that profession as a last resort, tacitly admitting that they cannot make a living in any other way. Nor will modern students and parents be satisfied for long with a teacher, particularly in music, who is held down by old-fashioned formulas and routine, without individuality or imagination.

Actually, it has been proved that the best performers do not necessarily make the best teachers. The greatest artists do so much by instinct, perhaps even on the inspiration of the moment, that it is often difficult for them to analyze the true reasons for their success. They have, of course, an elaborate technique, but even this becomes almost unconscious in time. If they can remember clearly the processes of their own development and impart this information to others, they may become excellent teachers, always with the advantage of their own glamorous reputation as performers.

To be able to illustrate by actual example may also be an advantage, but it is far too easy to fall into the dangerous habit of saying "Do it the way I do," and then expecting a pupil to imitate perfectly a performance for which the necessary technical equipment is still lacking. A careful analyst, with a good working knowledge of psychology, and the basic principles of technique, can often achieve far better results than the vocal or instrumental genius, naively aware of almost unique powers of interpretation, but perhaps totally unable to explain them.

SCHOLARSHIP AND PERSONALITY

There is a justifiable feeling on the part of educational leaders that a capable music teacher should actually be a good musician, with not only some ability as a performer but also a background of musical theory, harmony, counterpoint, and a working knowledge of the history of music and the lives of the important composers. Yet. it is entirely possible that even so well equipped a person may prove unsuccessful as a teacher, perhaps lacking the right personality, the necessary sympathy and understanding of those less privileged, and the whole-hearted enthusiasm which can overlook minor flaws in the recognition of honest effort and gradual progress. Great scholarship and personal ability of the virtuoso type may all too easily create impatience with average accomplishment, a severely didactic manner, and the dull and fussy emphasis on detail characteristic of those who "cannot see the woods for the trees."

A true artist must be a perfectionist; but a successful teacher is condemned to perpetual compromises. The real test of good teaching is not necessarily the quality of the pupils' performance, which may depend largely on individual gifts, but rather the stimulation of a sincere and permanent enthusiasm. A teacher who holds the interest of a number of pupils of various grades of ability, not necessarily outstanding, is of greater value to a community than one who can point with pride to a few prize exhibits, always ready to show off their dazzling skill, with the probability of equal success under any other competent instruction.

For teaching the so-called "appreciation" of music, which might far better be called "enjoyment", a minimum of technical knowledge is required, particularly as a performer, although the ability to illustrate at the piano is always valuable. For such work the use of records takes the place of personal interpretation, and the (*Continued on Page* 60)

Jeanie was a lucky girl

She was young, she was pretty and she sang like an angel . . . she was all set to be a star at the Opera House as soon as she found the right teacher

BY MARION HART

Names in this story are fictitious, but the story itself is not. It is repeated with variations every year. Throughout the nation, unskilled or unscrupulous voice teachers capitalize on the inexperience of young vocal students, and in doing so discredit the profession and its thousands of honest, able practitioners.—*Editor*

JEANIE SMITH was a lucky young lady. She was pretty, 21, and, as everybody in Little Lake agreed, she had a fine lyric soprano voice. Why, when she sang in church, tears came to people's eyes, her voice was so fresh, clear and sweet. She sang without the slightest effort, like an angel.

Mother and Father were proud of Jeanie, and even though it meant scraping here and there, they decided to send this child of theirs to the great city, to learn all about the art of singing and become a big star in the Opera house.

Mother washed Jeanie's blouses, bought her a new skirt, and packed her clothes. Father filled the Ford with gas, and drove Jeanie to the railroad station. The neighbors came too, and gave her a proper farewell party.

"Now," Mother repeated over and over, "take care of yourself, there's a good girl, and give our love to Aunt Mary, and don't cause her any trouble while staying with her."

Jeanie kissed everybody goodbye, Joan and Bill and Rachel and Sarah and Betty and Bob. Finally the train pulled out of the station. Jeanie felt very important, pleased with life and certain she would be one of America's great singers very shortly. All she needed was a good teacher . . .

Jeanie had been in New York for six months now. She was working in an office during the day. The amount of money her parents were sending her was not enough.

She had found Madame's name the second day of her stay in the city. Madame had sounded very impressive, so Jeanie courageously telephoned for an appointment, which madame graciously gave her.

The girl met Madame and was fascinated by the statuesque figure, the low speaking voice, the small gesticulating hands, the many strands of pearls.

During Jeanie's audition, for which she was charged $5, a smile of great pleasure spread over Madame's face. Her little eyes had a kindly, appreciative light in them. She jumped up, kissed Jeanie on both cheeks and told her that such a voice, so pure, so sweet . . . had to be trained by Madame, and that Jeanie had won a scholarship.

The girl marvelled. Her parents would have to send less money. Poor Ma, with the arthritis in her fingers, wouldn't have to do all the wash herself . . .

Through these dreams Jeanie heard Madame's voice, saying that as Jeanie had won a scholarship the fee for the term would be half. Madame usually charged $30 for a half-hour lesson but for Jeanie it would be $15. Three lessons a week, payable in advance. Jeanie was gently pushed toward the door, Madame kissed her again, told her when to come back and then Jeanie found herself in the corridor. Strangled voices, pretty voices, high voices, low voices from adjoining rooms.

The girl walked dazedly out into the street. She was not quite sure what had happened. All she knew was that she had a lesson with Madame day after tomorrow.

Somehow, during that lesson, when Jeanie found that the way she had been singing up to now was completely wrong, she managed to tell Madame that it was absolutely impossible for her to take three lessons a week. One was just as much as she could possibly afford.

Madame seemed upset, surprised, bewildered. At that cheap rate the girl could not afford three lessons a week? Why, a singer should have a lesson every day. How did Jeanie think she would ever achieve anything?

And so the girl started working. She never went to a movie, spend very little on food and extras, paid her Aunt Mary the rent and saved as much as she possibly could to be able to take more lessons later on.

Now, after six months, Jeanie had lost weight. Her throat hurt her constantly. It was difficult for her even to make a sound at Madame's lessons, but Madame did not seem to think anything was wrong. Everybody has to pass through this stage, she told the girl. Jeanie was on the right track.

Then one day the girl lost her voice completely. Madame was very sympathetic, and sent Jeanie to her own doctor. She was told what she had . . . . she did not recognize the medical terms but knew it was something serious. The doctor told her to come back in the morning for a treatment.

The treatment did not help, but it cost her $20. She whispered to Madame that she would have to stop her lessons for a while. That was perfectly all right, Madame nodded, though it was a shame for Jeanie to lose the money.

Jeanie did not quite understand. Well, Madame said kindly, after all, the term was not over. They had agreed on a term, so even in case of sickness the girl would have to pay for the remaining lessons whether she took them or not.

Jeanie looked at Madame's kind face with dry eyes. Something did not sound quite right. She turned away, but Madame was there, putting her arms around Jeanie. Surely the girl understood. Madame was so pressed with requests for lessons, that it had been a great sacrifice taking Jeanie three times a week. The girl should be grateful.

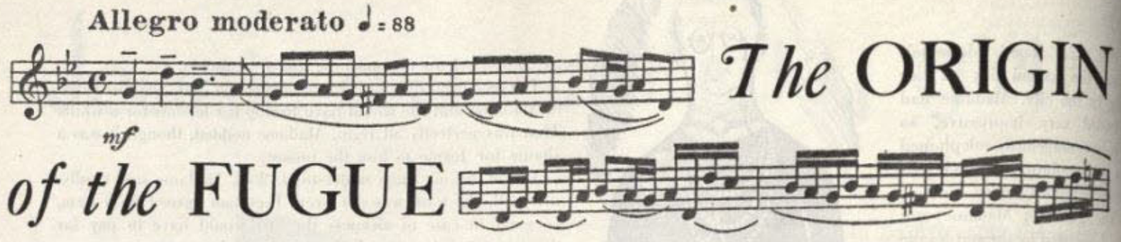
Jeanie left Madame, saying that she understood, gave her notice at the office, packed her suitcase, said goodbye to Aunt Mary and took a coach train home to Little Lake.

After a long rest, her voice returned, but when her parents asked her to sing one of their favorite songs, she was unable to. Her throat was tight, her jaw quivered, her voice broke.

Jeanie is one of many unfortunate boys and girls. Sometimes these young singers have beautiful voices to start with, but, as misfortune will have it, get into the hands of a charlatan. Or there will be very little natural voice, but someone may see a fat check in view.

One of the most difficult things to find is a good singing teacher, and sometimes a teacher who may be good for one pupil cannot help another simply because he cannot reach him mentally. But if a young person, not familiar with this great field, does start out with the hope of a singing career, his best bet is to approach a well-known school. In case he is not able to study there, the school's placement bureau may recommend a teacher, someone who has had his training there, or who at least has a good reputation. And although this does not necessarily mean that this teacher is the best in the world, at least the young student will know that he is dealing with a serious, educated and trustworthy person.

A singing teacher should be as carefully trained as a doctor, since he is in a position to ruin a student's voice, injure his throat and spoil what might have been a good career. But as long as singing teachers are not required to have degrees, the young, inexperienced student should be careful in selecting his teacher. If he feels that he is being exploited, or that he is losing his voice, or not making any progress, he should forget his sense of loyalty and look for somebody else, who will help him onto the right road to success in singing. THE END



The ORIGIN *of the* FUGUE

By KURT STONE

THE WORD "FUGUE" comes from the Latin "fuga" meaning "flight." Before "fugue" emerged as a title for musical compositions, fugue-like pieces went by many different names—"canzona," "ricercar," "fantasia," "capriccio" and others. All, however, employed the device of making a theme "flee" from voice to voice.

This device, essentially the technique of imitation, dates all the way back to vocal music of the 14th century. It was used in the late 15th and 16th centuries, in the vocal motets which were the immediate forerunners of early fugue-like instrumental compositions.

In these motets, and later in many madrigals, the text was divided into short phrases, each characterized by its own theme. A motet consisted, roughly, of as many brief imitative sections as there were themes. In each section, the theme entered successively in the different voices. Once all the voices had sung the theme, the section came to a close.

Since our present-day strict division between vocal and instrumental music was unknown at that time, such vocal compositions were sometimes played by instruments. Out of this practice of writing music which could be either sung or played, there grew a host of subtly differentiated techniques of composition. Along with these appeared a profusion of names for these particular techniques and types of pieces.

Their distinguishing characteristics, however, are so evasive (at least to modern ears) that it is rather hopeless for us nowadays to find our way through this labyrinth of classifications. A very crude simplification is therefore unavoidable if we want to bring order into the chaos.

Thus, very roughly, the ricercar was an instrumental composition, imitative (hence, fugal) in style, with relatively slow note-values. The canzona was pretty much the same thing, but livelier in tempo. In character the ricercar leaned to the vocal side, while the canzona was instrumental in character, containing florid passages and skips not typical of vocal music.

Both these early types of fugal composition might have one or several themes; but (again in order to make things clearer than they really are) let us distinguish the ricercar and canzona from the later fugue by saying that the former two are mostly (but not always!) based on several themes, treated one after another, each in its own exposition, while the fugues are mostly based on a single theme, recurring in all expositions.

We generally associate the term "fugue" with the types we know best—those by Bach, Handel and their contemporaries. We know much less of their forerunners, since only a few of them have been published in easily accessible editions. These early pieces can be identified rather easily, however, when we do come across them, because their harmonic structure is far less involved than that of Handel's and, particularly, Bach's fugues.

In addition, as we have said, most of them do not keep the same theme going throughout. They seem, instead, to consist of several different fugues, or beginnings of fugues, played one after another without pause. These "fuguelets" have contrasting themes and different meters and tempi. What holds them together is that they are all written in the same key, and that occasionally a slow, improvisatory passage is interpolated to serve as a transition from fuguelet to fuguelet.

On Pages 27 and 28 of this month's ETUDE appear two works by Dietrich Buxtehude and Girolamo Frescobaldi. They are important steps in the development that led from the multi-thematic ricercar or canzona to the mono-thematic "Bach" fugue.

The Canzona on Page 28, first published in 1635, was written by Frescobaldi, one of the greatest Italian organists and composers of the 17th century. His fame was such, it is reported, that in 1608, when he was 25 years old, 30,000 people came to hear him play the organ at St. Peter's in Rome, even though he had never been heard in that city before.

The canzona is a series of independent fuguelets, (see Example 1, shown on Page 51), none of which undergoes the elaborate development which was to be so characteristic of the later fugues by Bach and his contemporaries.

At the time when rather loosely-knit compositions of this type were in vogue, a desire for greater thematic unity began to make itself felt. The result was a transitional form of early fugue. Like the canzona, this form also consisted of separate sections of different character, but the themes of these sections were related to each other as variations are to an original melody. Such a series of thematic transformations is seen in Example 2.

Even in our Frescobaldi example, however, (Ex. 1) a certain affinity between the themes of the three fugal sections is already present. (Compare, especially, the first and third subjects.)

The Canzonetta (p. 27) is by Dietrich Buxtehude (1637-1707) whose compositions and artistry at the organ made such a great impression on Bach. In this piece, the principle of thematic relationship has been advanced to a point where there is no longer a change of meter or tempo, no more separate transitional passages, and where the sole variation to which the theme is subjected consists of its being inverted in the second section (Measure 19). In the third section (*Continued on Page* 51)

It's all done with *Muscles!*

Playing the piano equals hiking or swimming as a muscle-builder and surpasses them as sport for the spirit

By ANDOR FOLDES

As told to Rose Heylbut

FACED WITH THE PROSPECT of music lessons, a boy I know shied away from the piano as being "sissified." Shortly after, I led the talk to sports and asked the child to feel my arm and leg muscles. "Boxing?" he asked. "No," I said; "just piano playing."

Work at the piano is as valuable a muscle-builder as hiking or swimming, and surpasses them in providing sport for the spirit as well. The soul needs exercise as well as the body, and there is no better way of getting rid of excess emotional energy than by playing piano for an hour or two, solely for one's own amusement. Music-making demands the participation of the whole being.

The secret of fine playing lies in just this complete coordination of mind, spirit, eyes, ears, fingers, shoulders, wrist, and body. When fully realized, such coordination perfects independence of the hands.

In my student days, I discovered that my two hands worked too much together. Playing in opposite directions was never so easy as parallel motion. Having always believed that one progresses best by breaking down one's weaknesses, I devised an exercise to compel my two hands to work independently.

I learned a Bach Prelude (in G Major, from the First Book of "The Well-Tempered Clavichord") playing the left hand in G, and the right in G-sharp. Then I played them together. It sounded like good contemporary music and carried out the Biblical injunction of not letting the right hand know what the left hand does. Best of all, I had to think! By the time I had mastered this exercise, my hands were quite independent.

Usually, music is written as melody in the right hand plus accompaniment in the left. If this form is never varied, however, the two hands get into fixed habits which are immediately felt in learning a piece in which the normal order is reversed, or in which melody and accompaniment are divided between the two hands.

Let us think, for instance, of the middle section of Schumann's "Novelette" in E Major (Opus 21, No. 7) where the melody appears first in the right hand, while the accompaniment is divided between the two hands. Later on, for a few bars the left hand carries the tune, while the running figuration is still evenly divided between right and left. Naturally, the tone-quality must not suffer from the fact that the left hand takes over temporarily from the right—the melody line must go on uninterruptedly.

The above-mentioned experiment with the Bach Prelude serves the purpose of teaching the hands to be completely on their own. I also found it helpful to study a certain number of left-hand pieces (such as the famous Etude by Blumenfeld, shorter works by Scriabin, and Chopin transcriptions by Godowski). It is of great importance that the left hand should be just as balanced and powerful as the right.

It is quite strange that while there are large numbers of left-hand pieces there is hardly any work written exclusively for the right hand!

As muscle power develops, one finds that the goal is no longer a mere setting down of the correct finger on the correct note, but the achievement of the proper balance between making an effort and then relaxing from it.

In the beginning, *all* pieces are hard. It requires conscious effort to get the muscles into the (*Continued on Page* 62)

Singing can be Simple

Having to master too many rules and theories often confuses the vocal student instead of helping him

By REINALD WERRENRATH

JULES LOMBARD, a famous basso of the 1860's and '70's, was once asked by his assisting artist, a young soprano: "With whom did you study, Mr. Lombard? From whom did you get the groundwork to become so marvelous an artist?"

"My dear, I had just one vocal lesson, and it took me six months to recover from the effects!"

While I cannot vouch for the authenticity of Mr. Lombard's statement, the report of the conversation is substantially correct, as the young soprano was my mother, Aretta Camp, then in her early twenties. Without condoning his attitude, it is possible to appreciate it, in view of the many complex methods employed in teaching voice.

Hundreds of books and thousands of articles have been written on vocal production, many of them using such abstruse terminology that even singers of long experience are baffled, let alone beginners. Admitting that the vocal mechanism, the construction of which is more thoroughly understood now than in earlier times, is complicated, may we not attempt to simplify our approach to the study of it?

While a rudimentary knowledge of the construction and operation of an automobile should be part of every driver's training, not one out of a hundred is an expert mechanic. A close friend of mine spends almost as much time having his car overhauled for fancied trouble as he does on the highway; his knowledge of its operation is just enough to be dangerous.

Let us look at the problems of production of the human voice, however complex, and try to simplify them for the vocal student. I must state at the outset that I do not consider myself a Svengali who can enable any Trilby to sing. But I do feel that my 50 years of singing and 15 years of teaching should entitle me to make an understandable approach to the study of vocal production.

Percy Rector Stephens, with whom I studied for 20 years and whose memory I revere as one of the great vocal teachers of modern times, used to cite a simple mathematical formula which has been of inestimable help to me both in singing and teaching. Said he, "Breath makes the sound and vowels make the form. Sound plus form equal tone." A simple picture of an often obscured subject, easy enough for any student to understand.

Every wind instrument player—and the voice is a wind instrument—is first taught to breathe. As far as I know there may be several theories regarding the inspiration and expiration breath in the case of wood-wind and brass players; the various systems of breathing advocated by different teachers of singing are too numerous to mention. It may be stated in passing that accounts of the earliest teachers of singing record little or nothing regarding this important factor—due, no doubt, to their lack of sufficient anatomical knowledge. What system of breathing, then, to use—abdominal, intercostal, clavicular, or any combination of the three?

I have always used a deep breath in which the abdominal walls move forward and the lower ribs are expanded, front and back, in the act of inhaling. It is definitely an "out" breath and not an "up" breath, much as a pair of bellows would operate in a vertical position with the nozzle at the top. The act of taking breath should be moderately fast—by no means jerky, however—and when possible the mouth and throat should be in the position of the vowel to be sung.

This inspiration of breath on a definite vowel should immediately result in the act of phonation, like the stroke following the back-swing of a golfer's club, in one continuous motion, not two. In other words, the taking in of a deep breath should at its climax be turned at once into sound. As this (*Continued on Page* 61)

With royal patrons gone out of fashion, and wealthy backers hard-hit by taxes, our musical organizations must look elsewhere for support

That Inevitable Symphony Deficit

By J. L. MORRISON

WHEN THE PHILADELPHIA ORCHESTRA (annual budget $1 million) last year ended its 50th anniversary season with a deficit of only $15,000, it was accounted something of a miracle in musical circles.

Colossal deficits have come to be as standard a part of the American orchestral scene as dress shirts and ermine. Here are losses incurred in a typical season by leading symphony orchestras:

NEW YORK PHILHARMONIC-SYMPHONY	$109,200
CHICAGO SYMPHONY	$166,465
MINNEAPOLIS SYMPHONY	$135,000
ST. LOUIS SYMPHONY	$123,914
PITTSBURGH SYMPHONY	$200,000
LOS ANGELES SYMPHONY	$200,000
BALTIMORE SYMPHONY	$138,754

And so it went with orchestras great and small. The large Eastern orchestras were helped out by income from recordings and radio broadcasts. Even so, they were unable to break even.

Orchestras, squeezed by rising costs and a fixed income, are between the upper and nether millstones. In business, when production costs rise, the new expense is passed on to the public in the form of higher prices. But orchestras dare not raise prices too drastically. They know that for most of their patrons music is a luxury easily slashed from the family budget. As a result, income is limited by the number of seats in the hall, multiplied by the highest price the orchestra ventures to charge for them. As a rule, the total is not sufficient to cover the cost of the orchestra season.

Inevitably a staggering deficit is the result. Someone must pay the difference between income and expenditure. The only question is: Who?

In former times, the answer was easy—a royal or titled patron. Louis XIV set the example, with a large orchestra under the direction of Jean Baptiste Lully. Other European princes sought to make their palaces each a miniature Versailles, complete with court musicians.

Thus originated the splendid Mannheim orchestra, which so delighted Mozart, the orchestra which Prince Nicholas Esterhazy ("The Magnificent") created for Haydn, the court orchestra of Frederick the Great, and others all over Europe.

In democratic America, the place of the royal patron was filled by men of wealth. The Boston banker, Colonel Henry Lee Higginson, founded the Boston Symphony Orchestra and supported it for many years. Clarence H. Mackay, head of Postal Telegraph, was a mainstay of the New York Philharmonic. Henry H. Flagler, oilman and Florida promoter, aided the New York Symphony Orchestra (later merged with the Philharmonic). Edward W. Bok, publisher, was a chief supporter of the Philadelphia Orchestra; William A. Clark, financier, of the Los Angeles Philharmonic.

Rising taxes, however, have driven the wealthy patron from the American orchestra scene. Our symphonies can no longer look to one Maecenas for support. The money must come from elsewhere.

When the Philadelphia Orchestra emerged with its deficit of only $15,000, the feat was largely made possible by a grant of $50,000 from the city of Philadelphia. This was the first time that the city had contributed to the orchestra's support. Other communities, however, have for some years made contributions from the public treasury to musical organizations.

Some cities appeared reluctant to call this a subsidy; but grants of up to $70,000 a year have been provided for such things as concerts in the schools and special concerts at nominal rates of admission. Denver gave its symphony the use of the municipal auditorium rent free; Portland, Oregon, rented its auditorium to the Portland Symphony at half price.

Other cities which have given their orchestras financial assistance are Indianapolis ($50,000 annually), San Francisco, Baltimore ($65,000 annually), Los Angeles, New Orleans, St. Louis, Salt Lake City, Houston and Buffalo. In Sioux City, Iowa, a special orchestra tax nets the city's orchestra $10,000 to $12,000 annually.

In addition, the orchestras in San Francisco, Los Angeles, Atlanta and Tampa receive grants of cash from county as well as city. New Orleans is helped out by a yearly appropriation of $7,500 from the municipal board of education.

Several states have appropriated money for the support of symphony orchestras, including Vermont, Massachusetts, Rhode Island, North Carolina and Arkansas.

Thus it is apparent that, however much we may oppose the idea of "state subsidy" in principle, we have gone a long way toward subsidizing our orchestras in fact.

Americans seem not to take kindly to the idea of a subsidy. It is incompatible with the American tradition of rugged individualism and free enterprise. It brings back memories of undistinguished WPA music projects in the Thirties. And to the American mind it suggests one more step in the direction of a socialized state.

In Europe, on the other hand, it has long been taken for granted that great music will not pay its own way. The London Philharmonic Orchestra, which during the war conducted public appeals for funds exactly as do the Metropolitan Opera and the New York Philharmonic-Symphony, has abandoned this approach as "undignified and haphazard." Instead the National Arts Council and London City Council have underwritten the orchestra to the tune of $150,000 a year. The British government also subsidizes Sadler's Wells Opera and the Hallé Orchestra in Manchester.

In the Netherlands, seven major orchestras receive (*Continued on Page* 63)

Correct Breathing for Singers

Despite the elaborate theories advanced by many people, no thinking and no muscular control are required for breathing

By JOHN FINLEY WILLIAMSON

THE FIRST THING a new-born child does is breathe, and the last thing a man does as his spirit leaves his body is stop breathing. Between these two extremes, the beginning and the end of life, we breathe every second of the day and night through weeks, months and years. We have discussed tuning and timing, and before toning can be discussed advantageously it is necessary that we understand this whole subject of breathing.

There are many fads and fancies taught in the name of breathing, each one silly in itself but carrying weight with the voice student who has not learned that singing is a normal function of the human body.

For example, there is the log cabin method of breathing. Since Lincoln and Hayes were born in log cabins it therefore follows that one must study breathing only with a man who was born in a log cabin, and thus have the only true approach to the American way of breathing.

Then there is the Chinese Urn method of breathing. A great urn is placed in the middle of the studio and every voice student must imitate its shape, practicing each day to open his throat to the point of nausea. When he has mastered opening his throat in a flash to its widest extent, he has learned to breathe.

Next comes the method that makes good piano movers. The pupil lies on his back on the floor, and starts raising and lowering one brick placed on his abdomen. When he can easily raise one brick he gradually increases the number to a dozen. By so doing he is supposed to have mastered good breathing and, of course, should be able to use his abdomen to push pianos around.

Then there is the whistle method of breathing. A little whistle, such as one finds in teddy bears, is given the student at the first lesson. The whistle sounds the inhalation and exhalation. When he learns to take 24 steps to one intake of breath and 24 steps to one outgoing of breath he has, so it is said, mastered perfect breathing.

We are also told of the method that advocates lifting the chest as high as possible, taking the posture of a pouter pigeon. And so on—and on!

Many years ago our class in Vocal Methods at Westminster Choir College made a survey of the different methods of breathing advocated in books on singing written largely by voice teachers. It was quite upsetting to the class to find that each book, almost without exception, approached breathing from a different viewpoint. We next made a survey of the subject as presented in books by great physicians. Without exception these books set forth the uniform idea "that man breathes to keep a normal supply of oxygen in the blood stream and to eliminate carbon dioxide." These medical books mentioned nothing about breathing for eating, sleeping, singing, athletic sports, or study. They gave but one reason for breathing, and that was the one stated above.

Why then is there so much confusion among students and teachers of singing? We believe this confusion has come about because those of us who teach, instead of studying the physiology of the body, have built up our own beautiful theories and fancies as facts. We forget that the teacher must necessarily talk two languages, the one understood by the performer and the other understood by the listener. For example, we say that the great singer sings on the breath, and so we tell our students that they must sing on the breath.

What we really mean is that the sound to the listener must seem to float through the air. We forget that sound has a normal speed at sea level of 1089 feet a second, or over 700 miles an hour. If we sing on our breath, as we so many times are told, our breath must travel at a speed of over 700 miles an hour, or at the speed of sound. A gentle June breeze that would have to travel even 60 miles an hour would be devastating. What would the same breeze do if it were travelling at the speed of sound, that is, over 700 miles an hour?

The truth is that sound waves move not on air, but move through air, in the same fashion that water waves move. If we throw a stone into the middle of a pond, the waves move out from the point of contact until eventually they ripple to the shore. The water itself does not move, but the energy created by the stone striking the water creates wave after wave. Just so, sound travels not on the air but through the air in successions of condensations until the initial energy of the vibrations is exhausted. We are told that in a voice free of interference the vibrations will travel as far as the singer can see.

If we breathe to keep up the normal supply of oxygen in the bloodstream and exhale to eliminate carbon dioxide, and if the breath does not leave the body when the vibrations leave the body, then we find that the old Italians were right when they placed a mirror or lighted candle in front of the mouth, and refused to accept the singing if the mirror clouded or the candle flame flickered. Both results showed that breath was escaping.

The problem for (*Continued on Page* 49)

Creating a String Orchestra

At the University of Colorado, "informal education" is the basis for a successful stringed instrument program.

By HORACE JONES

ON ALL SIDES TODAY, we hear the cry, "Emphasis on the strings!" At the College of Music at the University of Colorado, that is an old story. For the past 23 years we have given priority to developing new string players. For several years we abandoned our full symphony orchestra, in order to develop our string orchestra to a very high level of musical excellence.

Very often, when I am asked to explain the development of the string orchestra of the University of Colorado, I answer, "Oh, we use our informal education."

To many people this is a rather baffling reply. I then explain further.

From all the formal teaching you have received, lectures you have heard, and books you have read, have you ever stopped to consider how very few words of wisdom or impacts of personality have served you as guideposts throughout your career? It is this inspiration of a personality, a few lines from a speech, a sentence from some article read, or, perhaps, an old adage recalled, which I call my "informal education."

Let me quote to you a few of my guideposts:

(1) From an article by Louis Persinger in an ETUDE* of years gone by: "It is far better to develop some very simple piece to the utmost of your technical and artistic capacity than strive after some great work far beyond your reach."

(Old adages which make the same point are "Don't bite off more than you can chew." and "Cut the suit to fit the cloth.")

(2) From a lecture heard in my high school days, "The written word is but frozen speech."

(3) Another old saying, "Slowly but surely."

(4) From a small treatise by Lionel Tertis, the renowned English violist: "Perfect intonation is the rock-foundation of the string player's equipment."

(5) "All work and no play makes Jack a dull boy."

(6) "Genius is 10% inspiration and 90% perspiration."

(7) "Hitch your wagon to a star."

Let us take these gems of informal education and see how they apply to the development of our string orchestra. You will find that they apply to other musical organizations as well, and, very often indeed, to private instruction.

(1) In the ETUDE article of many years ago, Louis Persinger asked: "Why do you try to play the Mendelssohn Concerto when you have only the ability to play a piece by Dancla?"

It is my conclusion, after hearing many amateur groups from pre-high school age on up, that one of their chief failings is attempting to play material far beyond their ability, both technically and interpretatively. How often do we hear an elementary or junior high school orchestra attempting to play an "easy" piece by Mozart or Haydn? Easy-looking to the eye, yes; but extremely demanding in technical control and finesse. Or we hear a high school or collegiate orchestra "playing at" a major symphony, a work of such difficulty that professionals polish it for years.

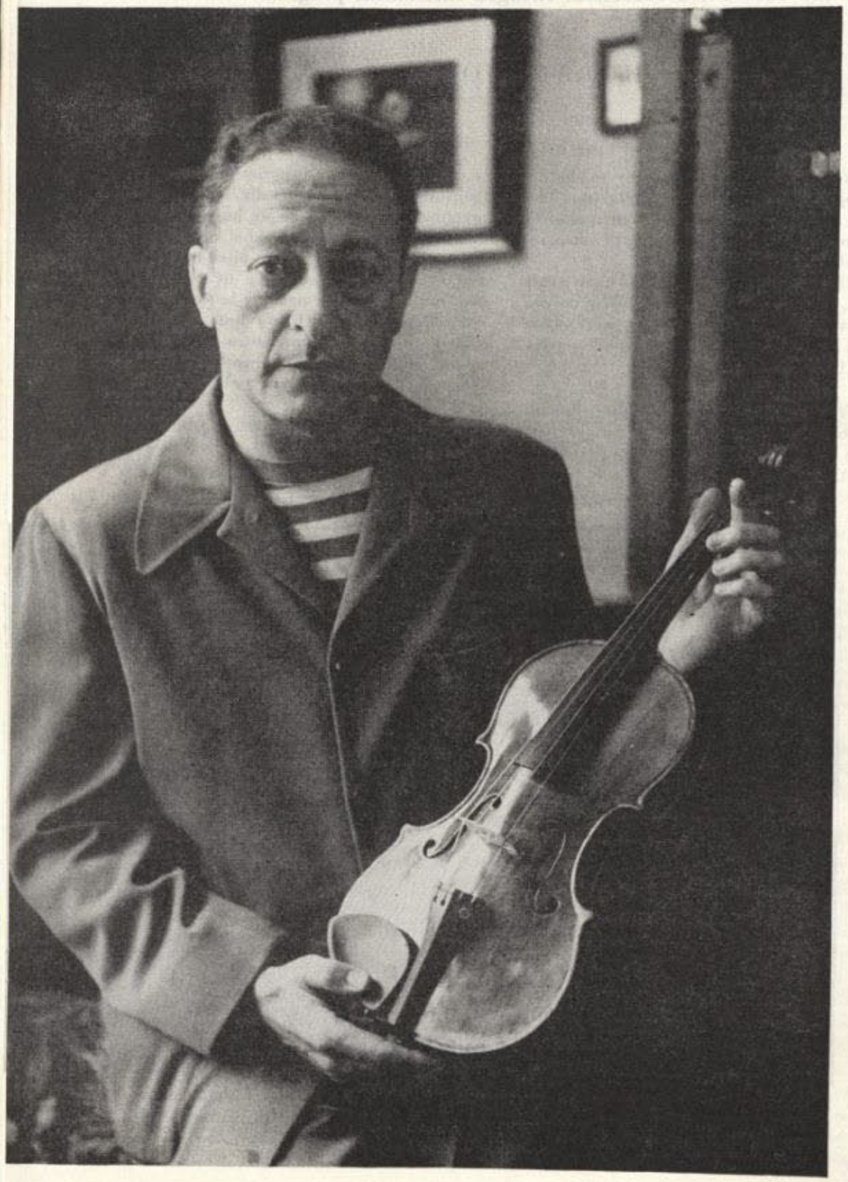
It is my belief that true aesthetic value is gained (*Continued on Page* 57)

Horace Jones, conductor of the string orchestra at the University of Colorado, rehearses with a small group of string players for accuracy in intonation, phrasing, dynamics and clear ensemble. He makes sure his players master easy works first.

*ETUDE—JANUARY 1913

Rebuilding a Famous Violin

With his fingers crossed, Jascha Heifetz undergoes the 10-day ordeal of having his 200-year-old Guarnerius del Gesu taken apart for a major checkup



JASCHA HEIFETZ, wearing a relieved expression, poses with his Joseph Guarnerius del Gesu violin after the 10-day ordeal of having the instrument taken apart.

During his recent tour of Israel, the violin began to show signs of wear, and on his return to America, Heifetz was faced with the necessity for a major overhauling job on his violin.

This was a hard decision for Heifetz, since he feared something might happen to the fiddle, one of the world's finest instruments. Made in 1742, it was in perfect mint condition. It did not even have a sound-post patch, which is found in many old Cremona violins.

Finally Heifetz stopped at the Los Angeles studio of Benjamin Koodlach, son of Abraham Koodlach, who until his death four years ago had kept the Heifetz violins in condition. (Heifetz owns two violins.) Last year the younger Koodlach overhauled Heifetz' Stradivarius, and Heifetz was pleased with the result. Therefore he decided to let Koodlach take the Guarnerius apart.

Photographer David Kovar's studio is next to Koodlach's. He got permission to take pictures of the operation. The series of photos on these pages resulted.

The first step was to remove the top. The picture at upper left on this page shows how a Guarnerius looks inside. The cross and ecclesiastical letters on the label (Iesus Hominum Salvator—Jesus, Savior of Mankind) were used by the devout maker to distinguish his violins from those of his father, uncle and cousins, also well-known violinmakers. Hence his surname, Guarnerius del Gesu.

Koodlach worked for 10 days, 12 to 14 hours a day, on the fiddle. He studied each step in advance, then told Heifetz how he planned to go about it. Every

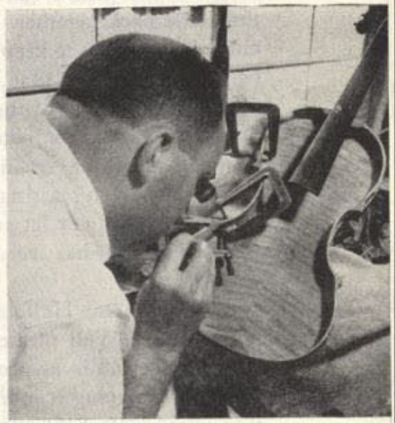
CONTINUED ON NEXT PAGE

1 First operation. With a cautious assist from Heifetz, Koodlach removes top of violin and examines inside of instrument. Top was removed with very thin flat-blade knife. It came off perfectly.

2 Koodlach removes dried glue with chisel, being careful not to touch wood, 200 years old when violin was made.

3 With Heifetz again watching, Koodlach smooths rib of violin. Top lies upside down, showing wooden bass-bar.

4 Heifetz and Koodlach discuss next step. C-clamps hold in place the lining, which has been removed and reglued.



5 Using a jeweler's eyeglass, Koodlach studies corner blocks. Clamps have been removed from most of lining, now dry.

6 After final gluing, top and back of violin are clamped to sides. Heifetz examines it, wonders if it will play as well as it did before.

Rebuilding a Famous Violin

CONTINUED

day Heifetz came to the workshop and watched. Occasionally he lent a cautious hand in the proceedings. (Photo 1).

Finally Koodlach started to put the fiddle back together. He had to close the windows to keep a constant temperature, so the glue would not chill. This was one of the touchiest operations. After 15 minutes, Heifetz couldn't stand the strain and left, telling Koodlach's assistant: "Lock the doors and don't let anybody in. Mr. Koodlach has very exacting work to do."

A week later, Heifetz returned to the studio. Well pleased, he pronounced the fiddle as good as ever. He is now playing it in his concerts this winter. Probably never again will he need to have it overhauled.

7 Koodlach uses eyeglass again to remove filmy dirt from scroll, without marring original varnish.

8 In same manner Koodlach goes over entire surface for specks of dirt adhering to the instrument.

9 Painstakingly Koodlach fits the new bridge, made of maple his father got in France 40 years ago.

10 Stringing up. Long, meticulous operation is now nearly completed, except for one final detail.

11 Setting soundpost, before tuning. If soundpost is slightly off, violin will not deliver a full tone.

12 Operation completed. The Guarnerius, like new, will thrill millions in hands of Heifetz.

What they *didn't* teach you in school

An organist may be a brilliant soloist, yet be unable to play a simple church service effectively

By ALEXANDER McCURDY

RECENTLY the music committee chairman of a large Eastern church called me up in great perplexity.

"We're having trouble with our organist," he said.

I asked what was the matter.

"Well—" the chairman groped for words. "Being a layman, I'm afraid I can't explain it very clearly. But there is something wrong with his playing. The church service doesn't seem to go quite right."

Here was an astonishing piece of news. The organist had a fine reputation as a soloist, and was much in demand for guest recitals. A few days earlier I had heard him play a recital which was absolutely first-class, both as to program and playing. He had played the entire program from memory. His performance was accurate and well-controlled, even in the most rapid passages. His phrasing and nuances were those of a sensitive, intelligent musician. Altogether he was the last man I would have expected to hear charged with lack of professional competence.

I communicated this thought to the chairman, who said: "That's why I'm calling you. The committee wondered if you would be willing to sit in as an impartial observer, and let us have your opinion of the service, along with suggestions on how it could be improved."

The giving of gratuitous advice can be a thankless task. I was hesitant at first; but when it became clear that the organist, far from resenting it, would welcome the opinion of an older and more experienced colleague, I agreed to serve as arbiter.

With conductor, choir and organist participating, we arranged a "dummy" service. It began with the prelude and continued through the hymns, the anthem accompaniment, solo accompaniment, the bridges from one to the other, and the responses, accompanied and unaccompanied.

The prelude was well done. Then came the first hymn. It was a shock. The organist played the notes, but that was all. His playing had no authority. He did not follow the conductor's beat. His rhythm was unsteady and his playing did not give the firm support that inspires a congregation to sing.

Presently the conductor gave the cue for a simple "Amen." But the organist did not take the cue correctly. When he finally came in, he used a stop of such veiled, amorphous quality that the singers could not get the proper pitch.

The anthem followed. It was "How Lovely Is Thy Dwelling Place," from the Brahms Requiem. Its accompaniment is not easy to play, and I reflected that it would give the organist a chance to show off his splendid technique. To my surprise, he did not watch the conductor's beat, and before he had played a dozen bars the ensemble was at sixes and sevens.

The registration for the anthem was badly chosen. It was timid, thin in quality and gave no support to the singers. He did not use continuo throughout, as he should have; for the most part he played only the piano reduction of the orchestral score. This is all the accompaniment we find printed with "How Lovely Is Thy Dwelling Place," but a skilled organist should be able to fill in the voice parts when necessary.

The offertory seemed effective enough. There was then to be a bridge from the offertory to the Doxology, taking place at the Presentation. The improvisation which the organist supplied at this point would have shamed a first-year counterpoint student. It was wandering and incoherent. It was a series of disconnected ramblings, concluded by an abrupt leap into the key of the Doxology. The conductor had no idea when to give his choir the cue to begin singing. The whole transition was bungled, and in an actual service would have spoiled the impressiveness of what ought to be a highlight of the service, the Presentation.

Next followed a tenor solo, "The Lord Is My Light," by Frances Allitsen. The accompaniment to this song is brilliant and effective on the piano; but it is difficult to play on any organ. Unless carefully worked out, the rapid arpeggiated triplets become merely a blur of sound. That is what happened in this instance. The accompaniment was not clearly articulated, hence it lacked rhythmic steadiness. The registration used was timid, to say the least, and gave inadequate support to the singer. I was amazed that the tenor managed to get through his solo against such heavy odds.

Following the Benediction, and at other points in the service, an "Amen" was sung by the choir. Invariably the organist played a chord of such fuzzy, indistinct tone that it was impossible for the singers to hear their notes.

The "service" concluded with the Postlude, which was excellent.

Immediately afterward, we had a meeting, at which I summarized my findings as follows:

1. The organist (*Continued on Page* 60)

Adventures of a Piano Teacher

Beginning a new series of articles in which an ETUDE columnist relates the adventures of his soul among masterpieces — and among piano students of all sorts and sizes

By GUY MAIER

SOMETIMES TEACHERS come up to me after a class session and with glints in their eyes say, "It's all very well for you to fizz over with enthusiasm for piano teaching. You teach only gifted students or eager teachers who *want* to learn; but we ordinary teachers who spend our lives giving lessons to the dull run-of-the-mill pupils find it tough going most of the time."

Such teachers are mistaken. First, there are no "ordinary" teachers. If you have a stimulating effect on your students, urging them on to *want* to play the piano and giving them sound practical help, you are an excellent teacher. Otherwise, you are a dud.

They are also mistaken in that dig about teaching only gifted, aspiring musicians. From my earliest years (almost four decades ago) I have tackled all sorts of students from beginners to artists, pre-schoolers to 75-year-olds, sub-morons to near geniuses; and I am still teaching them all!

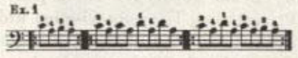
I am certain that few runners-of-the-mill have had tougher going than I had in my early teaching days. Saturday (for example) I stumbled out of bed at six . . . jumped successively aboard a trolley, elevated train, ferry boat (to cross Boston harbor) and a narrow-gauge railroad . . . then walked a mile, often through gales, sleet or snowdrifts to give the first lesson. The rest of the day I tramped from pupil to pupil—sometimes walking half a mile or more to the next student's house—until it came time to jump back again on those boats and trains. In the evening I sat happily exhausted in a second balcony seat at the Boston Symphony Orchestra's concerts.

That was only a beginning. Later, for years, I gave lessons to thoroughly spoiled, utterly uninterested, practically delinquent children of the rich. This was again on a door-to-door basis. I have taught piano classes of pre-school children, groups of adult beginners (ages 18 to 75), classes of "hard-boiled" adolescents (these were by far the most interesting and rewarding) and even now am teaching "intermediate grade" piano students at the University of California (Los Angeles).

These college students (not piano "majors") elect the course for credit, practice very little, have had the poorest possible preparation, are lazy and tired, and won't work unless the spirit moves. But what an adventure every session is! How fascinating to see musical interest aroused and technical progress improving. Sometimes these take a long time, but every once in a while they burst out suddenly. For a piano teacher there is no greater joy than this.

Here's what we accomplished in yesterday's class of an hour and 45 minutes. (There are six in the class; we use two pianos.) With four students at the instruments we practiced tricky technical patterns from Bach's Bourrée in A Minor which the class is studying (see Example 1).

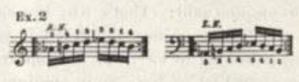
Ex. 1



The drills were given in many concentrated ways, slow and fast, each hand separately, of course.

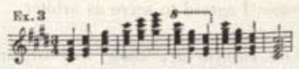
Then some harmonic minor scales were played (hands singly) in accents of twos, threes and fours. As usual, the augmented second interval and the fourth fingers prevented accuracy and ease; so we drilled for awhile on a tricky pattern, one of the best scale exercises there are, so far as I know (see Example 2).

Ex. 2



Next came an assignment which the students found hard—playing the full chords of C-sharp Minor up and down for two octaves, hands together, without looking at the keyboard (see Example 3).

Ex. 3



Play with both hands, the left hand an octave lower.

Students who have not been trained to play in "blind flying" always resist such exercises until they learn how wonderful it is to be able to play practically everything without looking at their hands. I had to devise some tricks in order to make this drill easier, like playing thumbs alone first, then the octaves, then the chords' innards."

Here's an adventure for you. Go to the piano. Sit down before it without even a peek at the keyboard. Find the C-sharp Minor chords with both hands; then play Example 3. If you (*Continued on Page* 63)

How can I play more expressively?

I am 22 years old, and play the violin pretty well. I can play most of the major concertos without much difficulty, and no one complains of my intonation. But people do say my playing is too cold. I feel it myself, but I don't know what to do about it. My teacher says use more vibrato, but it seems to me I am using plenty already. Can you help me?

—Miss J. K., Florida

Knowing nothing of you except what your letter tells me, and never having heard you play, it is not easy for me to give you concrete advice. Warmth of style cannot be put on like a dress; it stems from the player's inner self. You could ape the effects, of course, but the result would not be convincing—it would be like wearing another girl's outfit.

The vibrato is a potent means of conveying warmth of expression, and it may be that your vibrato is not continuous, that you vibrate on some notes and not on others. Perhaps your teacher has this in mind when he tells you to use more vibrato.

But the vibrato, well-used, is only the external evidence of an internal urge: by itself it is not enough. If you don't feel a warmth of tone within you, you can vibrate like all get-out and still your playing will not have warmth.

However, before you think about more vibrato, it might be well if you considered your approach to the music itself. Of course you have studied the texture and color of the harmonic background, the accompaniment; and I am sure you have worked out the form of each composition to find out where the climaxes are, particularly the major climaxes. This approach is very necessary if you would create convincing interpretations. If you are sensitively aware of the shifting harmonies underlying your solo lines, you will shade your tone in accordance with them; if you know and feel the chief climaxes you won't use full intensity of tone until it is called for.

Very often an apparent coldness of style stems from self-consciousness in the player: he is unwilling or unable to give himself completely to the music while he is playing. Always remember that you are only the means through which the glow and surge of the music is given life. Instead of thinking of yourself when you play, you must forget yourself, giving your instinct free rein to express completely the feeling and the emotion of the music as they come to you while you play.

A shy, sensitive person may not find this easy, for such a person often builds a shell around himself to keep out the hurts of life. But a shell is a prison as well as an armor: it holds in feelings and emotions that should have free, untrammeled expression. And in the recreation of music, free expression is the secret of warmth.

Pieces in the First Position

Can you give me a list of some collections of violin pieces in the first position, with piano accompaniment? I don't need open-string material, but something that has musical interest and some technical problems.

—Mrs. J. A. C., Texas

There are so many albums and collections to choose from that it is difficult to make a selection. However, I think you would find the following books valuable, and also interesting for your pupils:

Kelley—Graded Pieces (Book II); Bostelmann—Graded Lessons (Books II and III); Herfurth—"Violin Music the Whole World Loves"; Berkley—"Ten Sketches" in the first position (two books); Sontag—"Folk and Master Melodies" (two books); Presser's "Violin Vista"; Perlman—"Violinist's First Solo Album"; Lehman—"25 Pieces in the First Position."

It is a good plan to use a number of different collections, so that not all pupils are working on the same book. The eight collections I have named should take care of your needs for a while.

On teaching from the Sevcik Method

I have noticed several times in your column that you advise the use of Sevcik, Op. 1, Book III. I now have several pupils who are ready for it. Will you kindly tell me how to make the best use of this book?

—J. R. R., Ohio

The value of this Sevcik book cannot easily be overestimated. Not only does it train the left hand to move easily and accurately between the different positions —and this is more important than learning each position separately—but it also can and should be used to develop tone quality in all positions and on all four strings.

You do not mention how advanced those of your pupils are whom you consider to be ready for the book. Any ambitious student who is working on the Brilliant Studies of Mazas or the 42 Studies of Kreutzer can do well with it, but some sections can often be profitably given to much less advanced pupils. If a pupil has a good shaping of the left hand in the first position, and has also a good ear—this is all-important—he can be taught the principles of shifting from Section 3, the Arpeggios on One String. It doesn't matter if he has never been out of the first position. Let him play the notes across the strings to get the key in his ear, then let him find the first note with his first finger and try the arpeggios on the string indicated. If his ear is good he will soon be doing very creditably—and at the same time learning how to shift. The sooner a student feels a sense of freedom in moving up and down the fingerboard, the more quickly his technique will acquire fluency and evenness.

A matter of fingering should be noted here. In all editions the fingering for the diminished seventh arpeggio (in Section 3) is given as 1,3,1,3, 4,3,1,3. Better is 1,2,1,3, 4,3,1,2. The use of the section finger in ascending leads the hand forward, while in descending the shift is not so wide as when the third finger is used.

Selected exercises from Section 9 can also be given to a student with a keen ear long before he has learned the different positions. These exercises train the fingers to adapt themselves to the varying width of intervals according as the hand moves up or down the fingerboard.

The bowings indicated for these exercises—and for all in the book—may be ignored. There is no tempo for any exercise. Those written in thirty-second notes should be practiced as slowly as those in eighths. Therefore the pupil should be allowed to take four, or three, or even two notes to a bow. For young pupils just learning to shift, a bow to each note is advisable.

Section 1, at a very moderate tempo, can usefully be studied by a pupil who is working on the first book of Mazas or the third book of Kayser. But it should not be treated as mere left-hand technique: the necessity for a round, singing tone should also be stressed.

Section 2 can (*Continued on Page* 53)

Richard Strauss: MORGEN

A MASTER LESSON BY

ELISABETH SCHUMANN

As I was privileged to sing "Morgen" often with Richard Strauss at the piano, I feel I am perhaps qualified to convey the composer's intentions to young artists and music lovers. I sang it not only in many concert appearances in Europe and America but also on occasion when Strauss would sit down at the piano and strike the first chords of the long, all-explaining piano prelude and I would get up, as if on cue, and start to sing; not for the people present, not for the hosts at whose house the Strausses and I might find ourselves, but only to be able to get the chance to sing an extra Strauss song with the composer again at the piano.

With one exception, which I shall relate a little later, "Morgen" never posed any problem for me. This doesn't mean that I cannot easily understand the many pitfalls it so often holds for the unsuspecting student. Understandably enough, many students believe it to be a "sure-fire" song, and only after a long acquaintance with it they discover it is much more difficult than some songs, which, on the surface, look more hazardous.

Before I discuss the song in detail let me make a few general observations. You will notice that in this article I am avoiding the word "Lied." There is a very simple reason: "Lied" is merely the German word for song. When mentioned in German conversation it therefore does not acquire the aura of "important importation" which it so often gets in English or French conversation. Austrians and Germans would never refer to a Debussy "chanson." It would be a "Debussy Lied"—so let us call "Morgen" a Strauss song.

Now, one of the primary things about a song is that, under all circumstances, you must understand the words. Strauss, for one, stressed this all the time. Not only for his songs, but for his operas. If forced, he would have sacrificed vocal beauty for intelligibility of the word.

It always amazes me how excellently, generally speaking, American and English voice-pupils pronounce German—a language with which they, in many cases, are not familiar. I have noticed quite often that some of them pronounce German or French much more distinctly than they do their own mother-tongue, English.

This is not confined to the Anglo-Saxon music student. Last summer, as a judge of the International Voice Competition in Geneva, Switzerland, I listened to a girl who, I thought, surely must be singing in a Scandinavian language with which I was not familiar. But suddenly she sang one word which was unmistakably German. Later I had a chance to talk to this girl. I asked her, "Tell me, did you *understand* the meaning of the words of that song you sang?" She replied in perfect German, "But of course, Madame Schumann! I come from Bremen."

Strauss' conviction was that if audiences did not understand the words of a song they would be so bored that no amount of inspiration on the composer's part could keep them awake during the entire song recital. I always advocate, for the audience's sake, that entire poem translations, rather than the more customary and more economical annotations, should be printed in the program.

Concentrating now on "Morgen," it is impossible to sing the first phase of this song correctly if you do not fully concentrate all through the long, beautiful prelude. This prelude tells the entire story. If you do not capture the serenity, the feeling of peace and space during those first 13 bars, you will not capture them for the rest of the song!

I hesitate to "prescribe a recipe" for the re-creation of this mood of serenity. Every individual has a different association which helps him to conjure up a special mood or atmosphere. I will not describe here what I, personally, am visualizing in order to summon up the required feeling because in doing so, some students might try to use it as a shortcut, copying my associations instead of using their imagination and their own creative powers.

The singer should take a breath on the first beat of bar 14 in order to glide into the first phrase of the song. (This, of course, must only be general advice, depending again on the individual breathing habits of the singers. For some it might have to come a fraction earlier—for others a little later.)

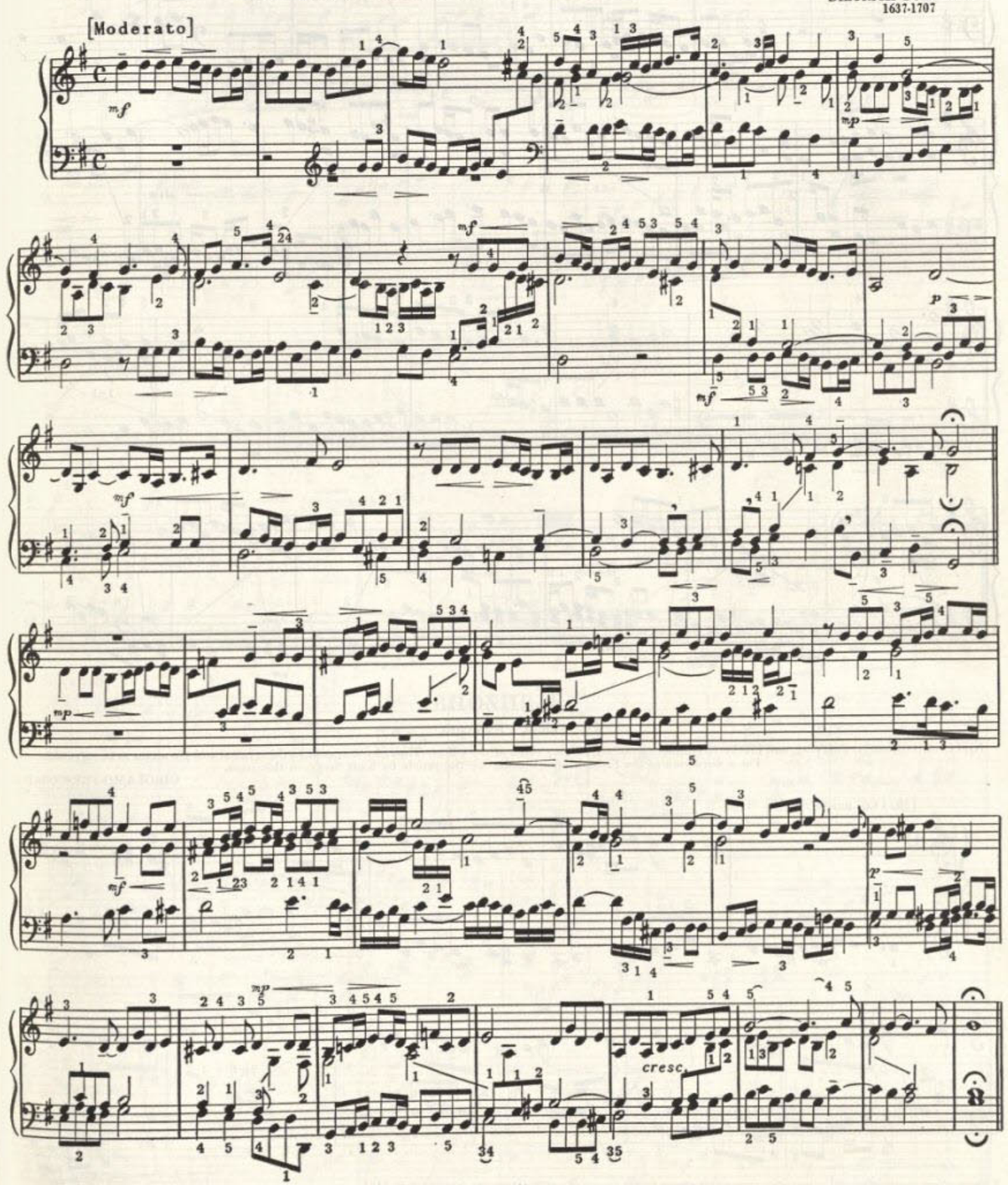
The most important thing to remember is that in this particular song the singer's voice must dovetail with the accompaniment as if it (*Continued on Page 56*)

"Morgen" appears on Page 38 of this month's ETUDE.

Canzonetta

NOTE: All dynamics, tempo indications, and fingerings are those of the editor. They do not appear in the original and are meant to be suggestions only. For a discussion of the Buxtehude Canzonetta, see the article by Kurt Stone in this issue.

DIETRICH BUXTEHUDE
1637-1707



Canzona

DOPO L'EPISTOLA*

NOTE: All dynamics, fingering, and bracketed tempo indications, etc., are those of the editor. They do not appear in the original and are meant to be suggestions only. For a discussion of the Frescobaldi Canzona, see the article by Kurt Stone in this issue.

GIROLAMO FRESCOBALDI
1583-1643

[Molto moderato]

espr.

* From *Fiori musicali*, a collection of contrapuntal pieces based on chants of the Liturgy, composed in 1635.

[Allegretto]

[broaden] Adagio

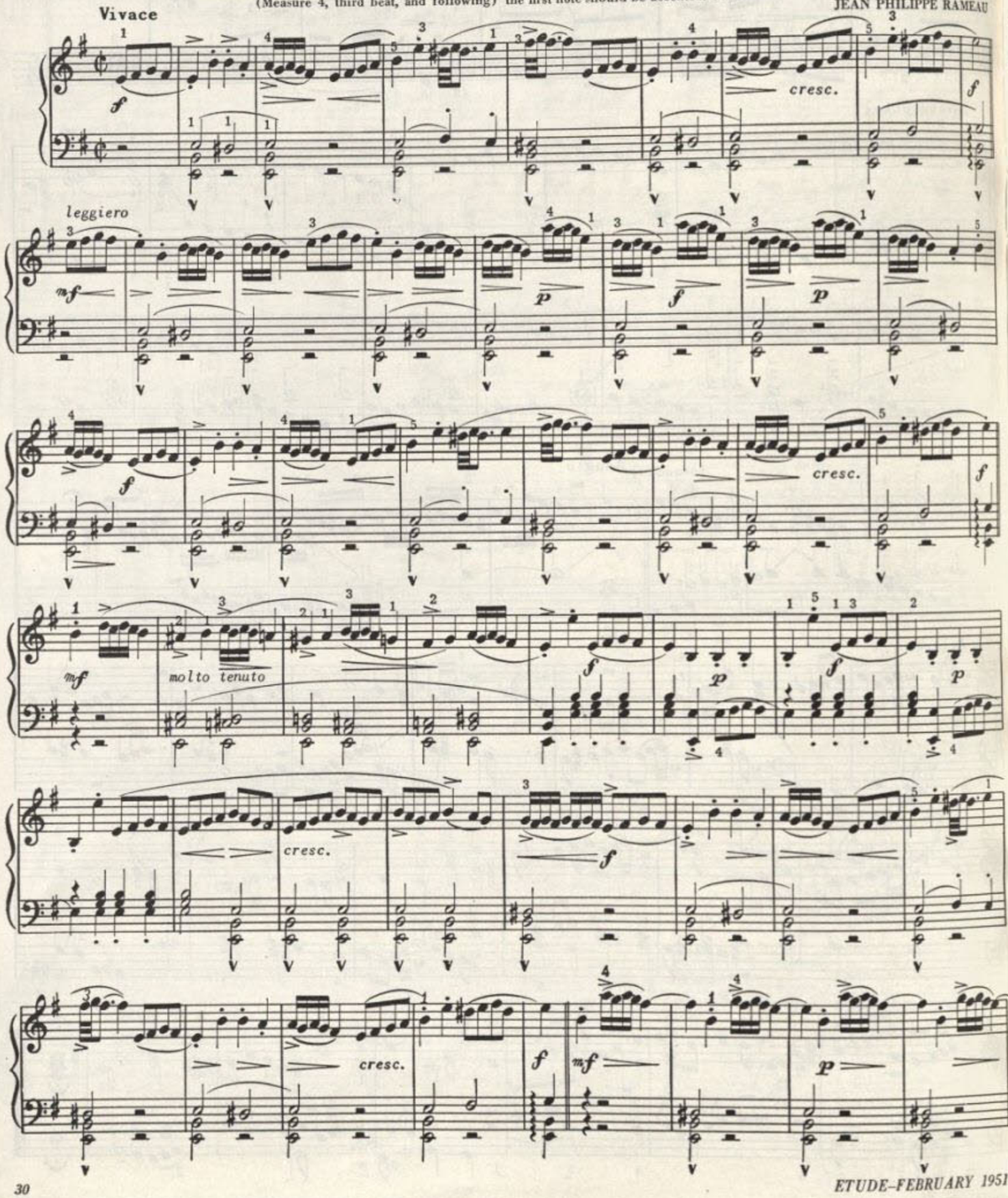
Allegro

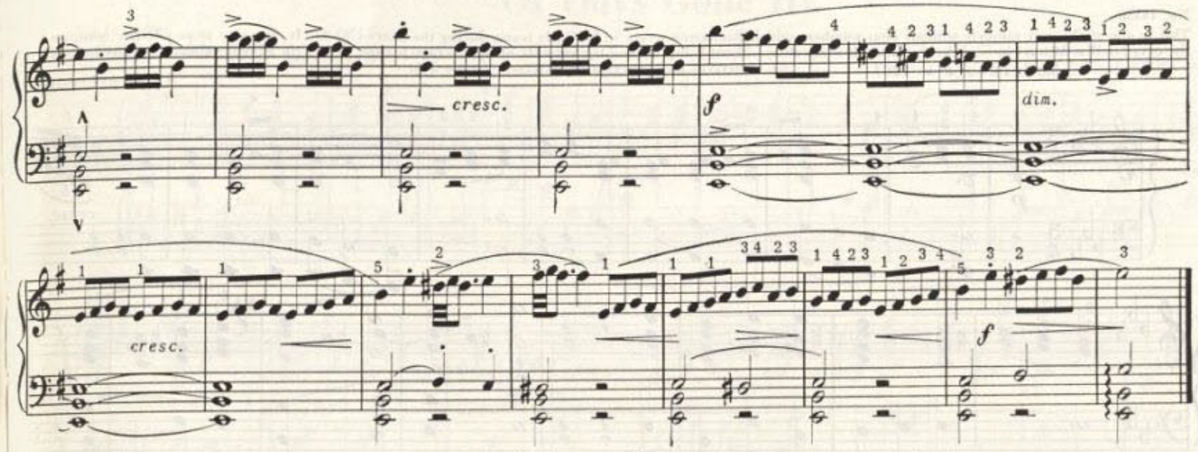
Tambourin

No. 18468

Jean Philippe Rameau (1683-1764) was a prolific writer of operas and ballet music. This charming "Tambourin" takes its name from the dance for which it was written, a lively Provencal dance in 2/4 time. It was often accompanied by a flute and drum (tambour), hence its name. The 16th-note figure which first occurs in Measure 3 and is repeated throughout the piece should be played in a lighter, more ornamental manner than the principal melody notes. In playing the mordents (Measure 4, third beat, and following) the first note should be accented. Grade 4.

JEAN PHILIPPE RAMEAU



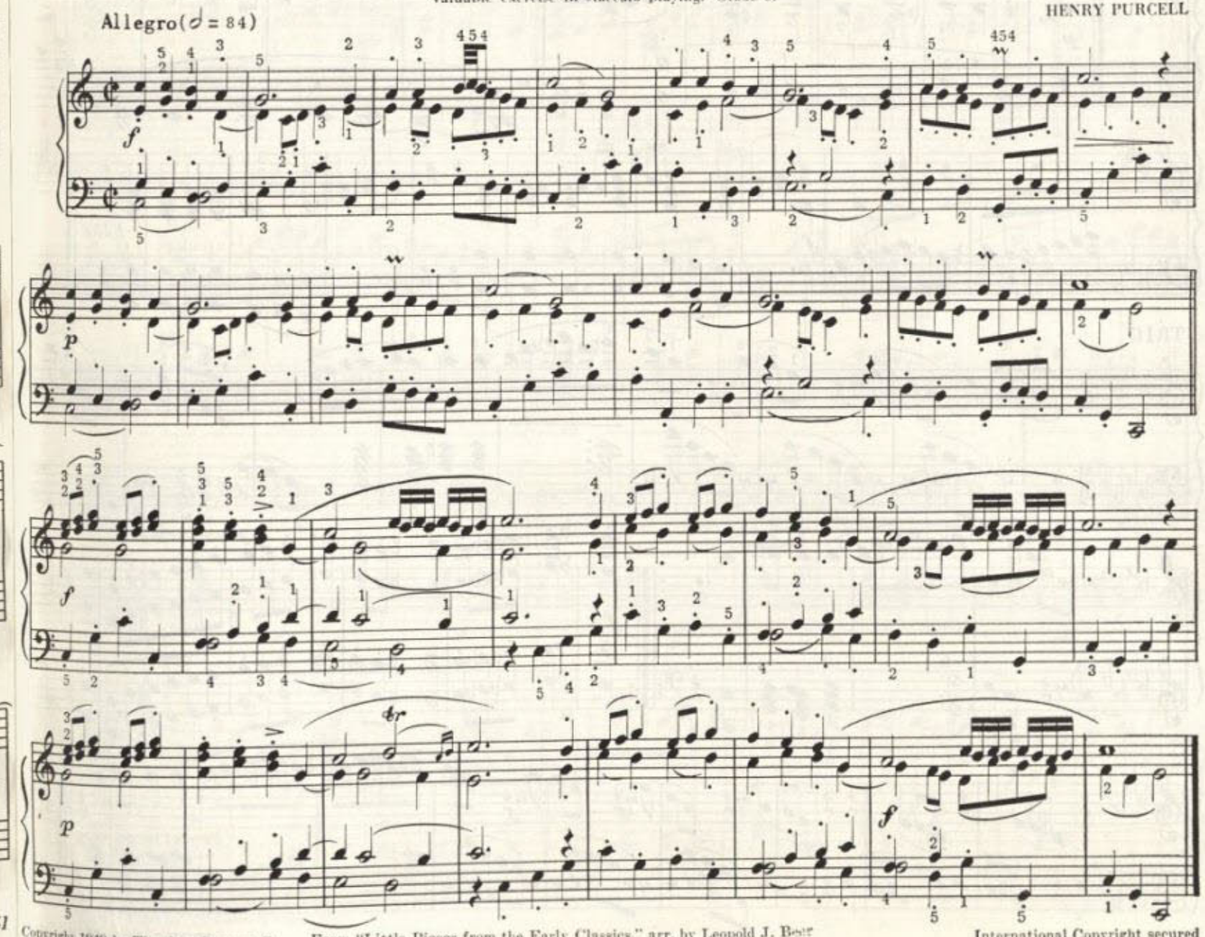


Rigaudon

No. 410-41000

Purcell's "Rigaudon" takes its name from a French dance of uncertain origin, probably from Provence or Languedoc. The Rigaudon was usually in 2/4 or 4/4 time, consisting of three or four parts of unequal length. The dance itself was characterized by a peculiar jumping step. The style of the piece shows the influence of the non-sustaining instruments of Purcell's time. In playing the "Rigaudon," use the damper pedal sparingly and strive for clear, detached tone. This is a valuable exercise in staccato playing. Grade 3.

HENRY PURCELL



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From "Little Pieces from the Early Classics," arr. by Leopold J. Beer

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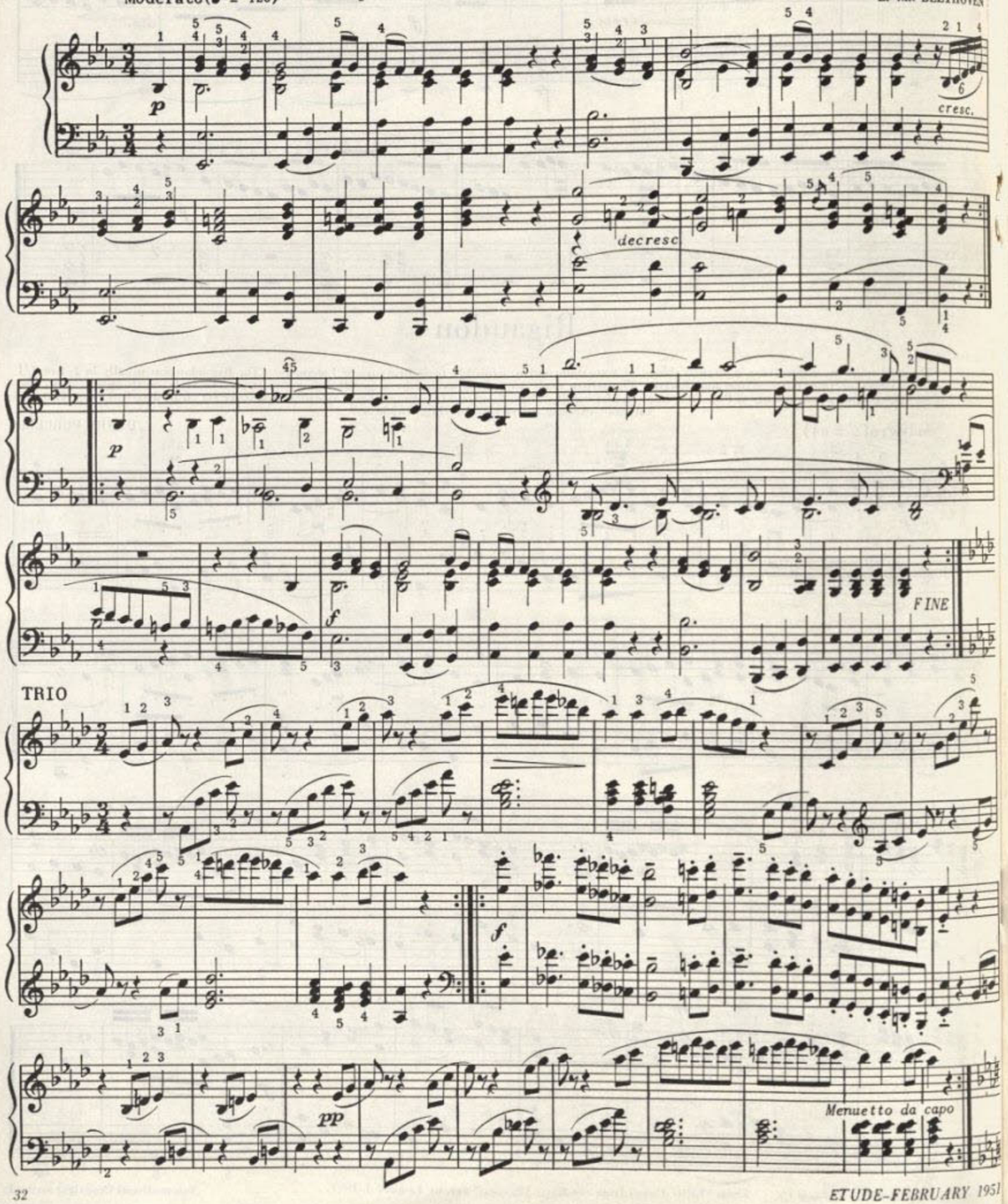
Minuet in E-flat

No. 14558

This is one of the easy minuets without opus numbers which Beethoven wrote in his early teens, during the years 1783-85. It can serve as an effective substitute for the over-familiar Minuet in G. Like the latter, it is effective without being beyond the capacity of the average pianist. The Trio affords valuable practice in the playing of octaves and arpeggiated passages. Grade 3½.

L. VAN BEETHOVEN

Moderato(♩ = 126)

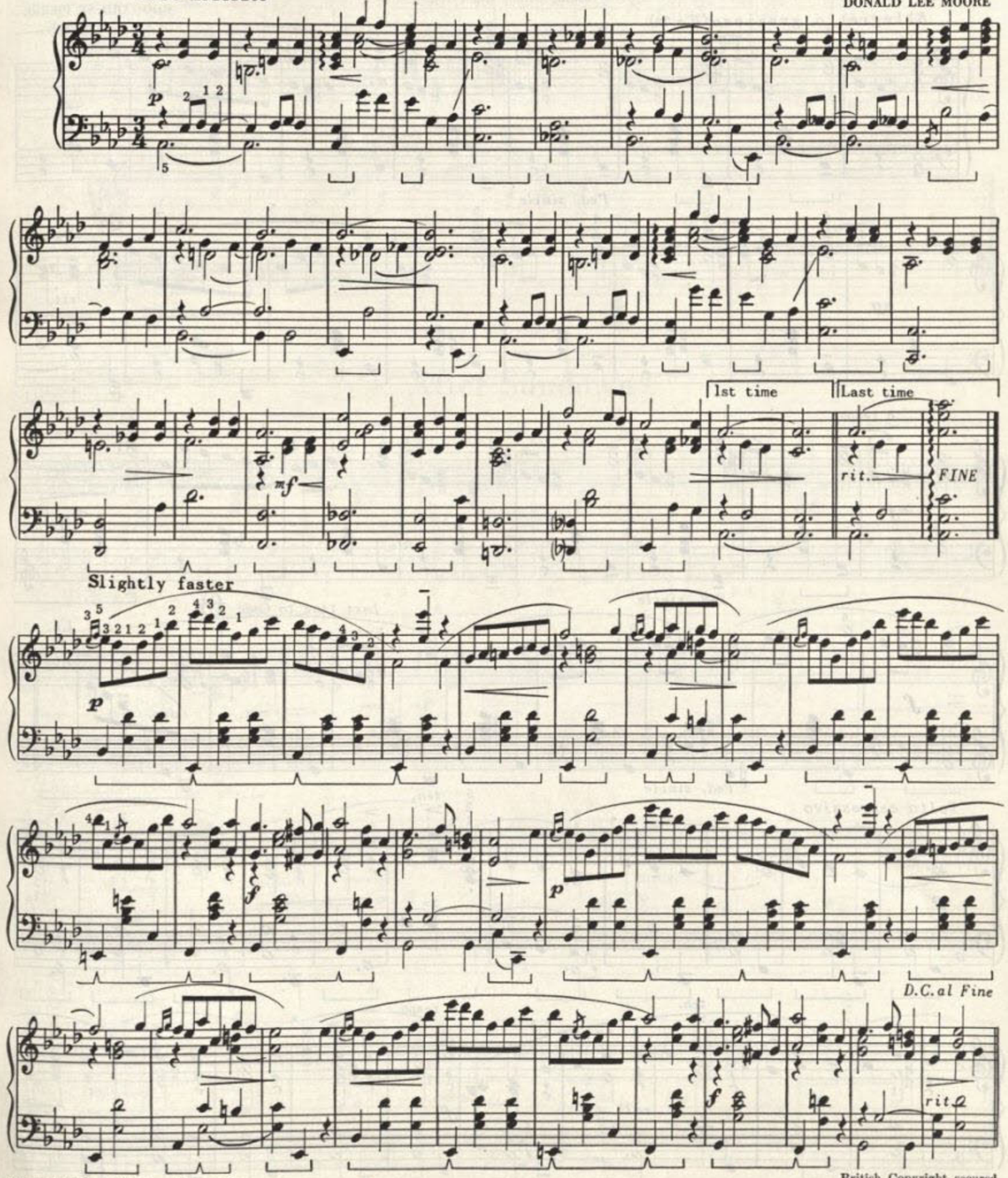


Of Days Gone By

No. 110-40088
Grade 3½.

Valse moderato

DONALD LEE MOORE



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Valse Pierrette

No. 22597

A light, graceful waltz that lies well under the hand, affording an interesting study in legato playing. The middle section in F Major should be played with singing tone and smooth, well-controlled legato. Observe carefully the "rallentando" markings; the tempo should be retarded just enough for an effective contrast with the closing section. Grade 3½.

EDOUARD ST. PIERRE

Allegretto grazioso (♩. = 72)

p

Ped. simile

mp

rit.

a tempo

mf

Ped. simile

Last time to Coda

l.h.

f

rit.

dim.

Ped. simile

Molto espressivo

p

ten.

ten.

a tempo

2-5

rall.

f

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ten.

D.C. al Coda

cresc.

f largando

mp rall.

CODA

a tempo

l.h.

After Sundown

No. 130-41042

Grade 2½.

Moving gracefully (♩ = 144)

EVERETT STEVENS

mp

mf

Ped. simile

f

softer little by little

poco rit.

a tempo

mp

mf

rit.

pp

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Theme from "The Magic Flute"

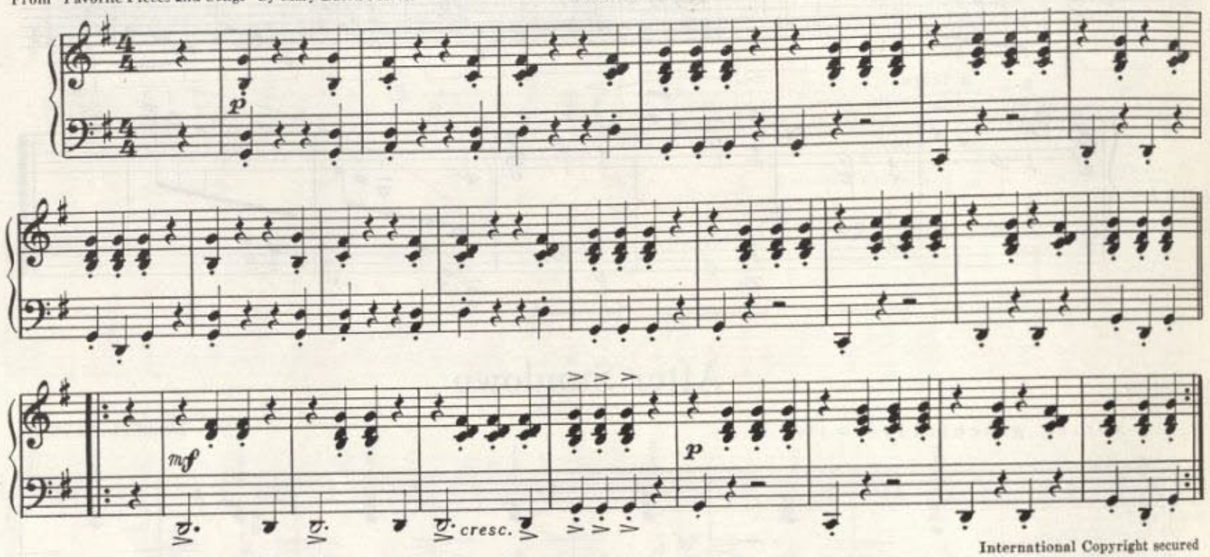
No. 430-41005

(DAS KLINGET SO HERRLICH)

W. A. MOZART
Arr. M. B. Mason

From "Favorite Pieces and Songs" by Mary Bacon Mason

SECONDO



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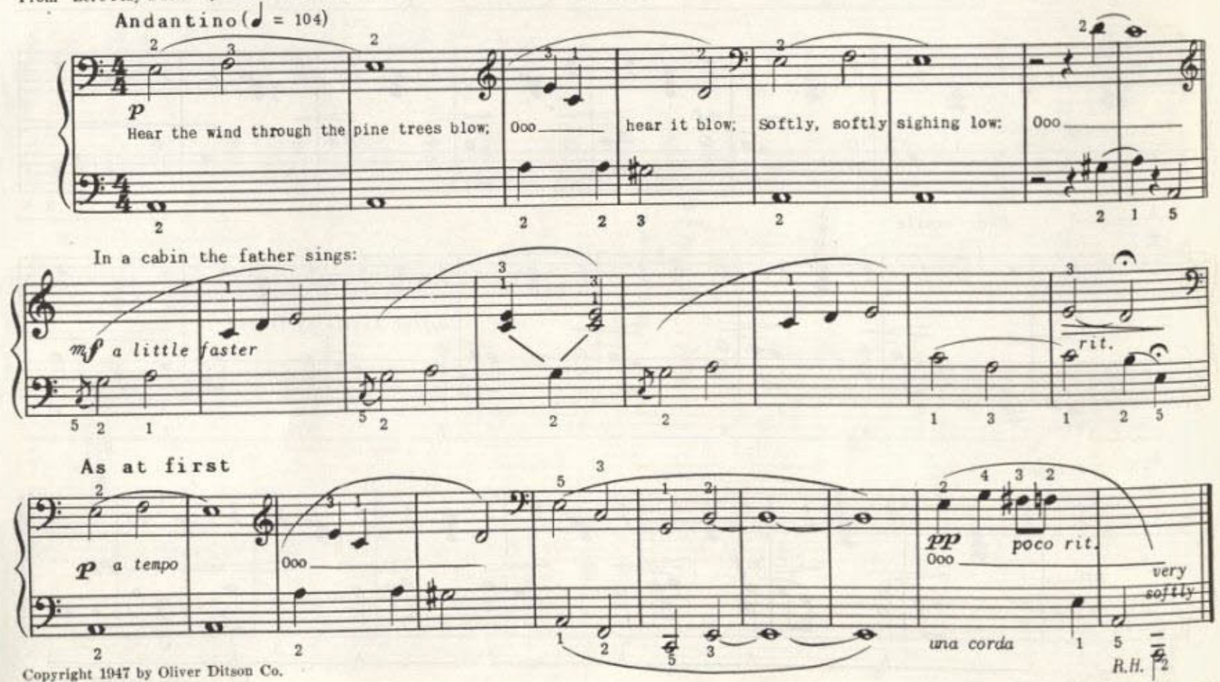
On the Mountain

No. 430-40121

From "Let's Play Duets" by Sarah Louise Dittenhaver

SECONDO

S. L. DITTENHAVER



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Theme from "The Magic Flute"

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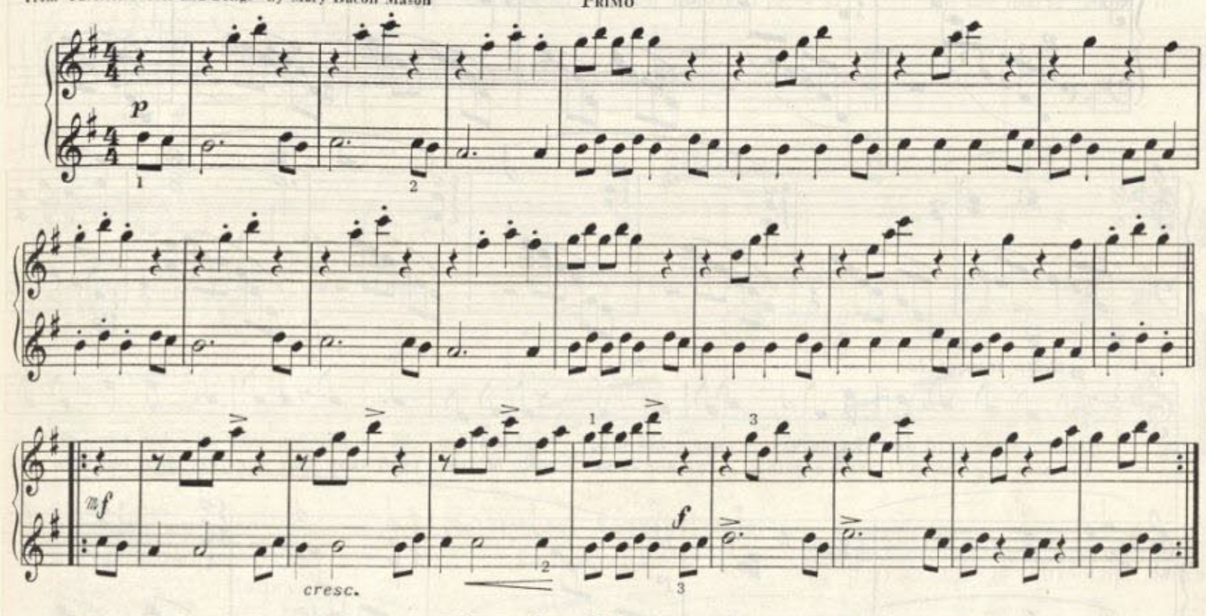
PRIMO



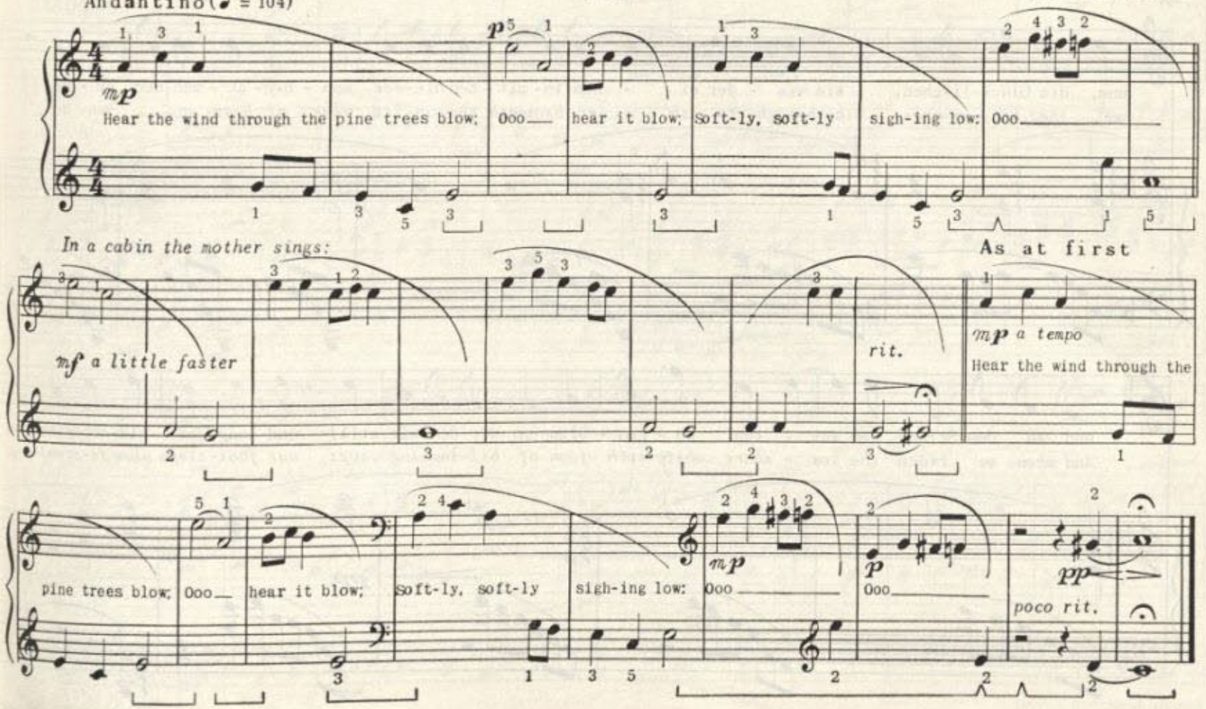
On the Mountain

No. 430-40121

From "Let's Play Duets" by Sarah Louise Dittenhaver

PRIMO

S. L. DITTENHAVER



Morgen

TOMORROW

RICHARD STRAUSS, Op. 27, No. 4

Lento
molto cantabile

molto tranquillo

Und mor- gen wird die Son-ne wie - der schei-nen, und auf dem We - ge, den ich ge - hen wer - de, wird
The morn-ing sun will rise a-gain to-mor-row and on the path-way that our feet shall wan-der shall

uns, die Glück-li-chen. sie wie - der ei - nen in-mit-ten die-ser son - nen- at - men-den Er - de,
we, the hap-py ones, be brought to-geth - er be-neath the sun-lit blue of heav-en yon-der;

und zu dem Strand, dem wei - ten, wo - gen - blau-en, wer-den wir still und lang-sam nie-der-stei-gen,
And when we reach the sea - shore, white with foam of bil-low-ing waves, our foot-steps slow de-scend-ing,

sempre più tranquillo

stumm wer - den wir uns in die Au - gen schau-en, und auf uns sinkt des
mute will we look up-on each oth- er's fac - es And our hearts know the

Glü-ckes stum-mes Schwei - gen.
joy of love un - end - ing.

No. 413-40019

Prepare { Sw. Strings 8′, Flute 8′
Gt. Flute 8′ Coup. to Sw.
Ped. Bourdon Coup. to Sw.

A Song of Gratitude

From "Organ Vistas"

Hammond Organ
(A) *(10) 00 5634 210*
(B) *(11) 00 6543 210*

HAROLD K. MARKS

Moderato

MANUALS

PEDAL

Sw. *p*

Ped 52

Gt. B

mf

Gt. to Ped.

Eb

a tempo

p A#

rit.

Sw. F#

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dim.

mf

p SW.

f

mf

B

mf

p B

cresc.

f

dim.

mf rall.

p

Le Tambourin a Trianon

Sous Louis XIV

No. 25444
Edited by Franz Kneisel

LOCATELLI

VIOLIN

PIANO

Allegro

Allegro

leggiero saltato

cresc.

dim.

leggiero

pizz.

arco.

cresc. poco rit.

a tempo

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dim. leggiero cresc.

dim. cresc.

cresc.

cresc.

cresc.

cresc.

pizz. arco. rit.

cresc.

A Pony Ride

No. 130-41044
Grade 1½

MAE-AILEEN ERB

Moderato *with strong rhythm* (♩. = 80)

A - fly - ing o'er the beach we ride I, and my lit - tle po - ny, We

fly so fast, I'm filled with pride, As we go gal-lop-ing by!— His hoofs are pound-ing the

cresc.

cool, damp sand, Klop, Klop, and Klip-pe-ty Klop they go. The reins I tight - ly hold

in my hand As we go dash-ing a - long!— A fly - ing o'er the beach we ride

I, and my lit- tle po - ny, He nev-er stops, but keeps right on, Till I say, "Whoa!"

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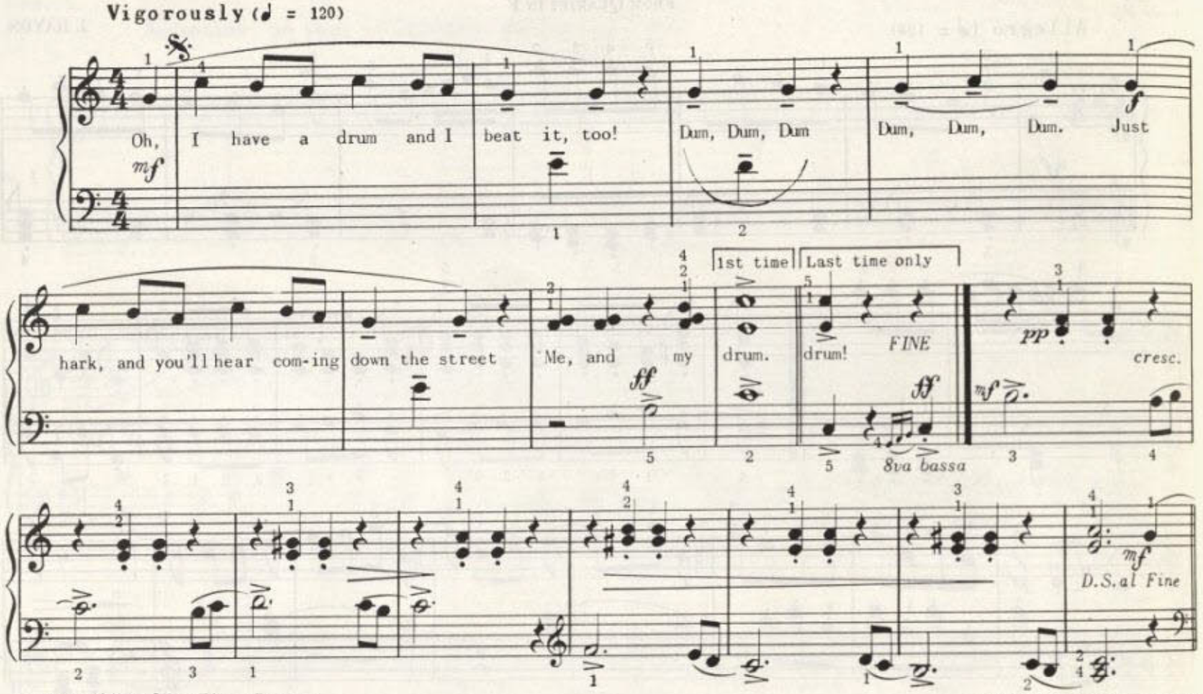

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Confidence

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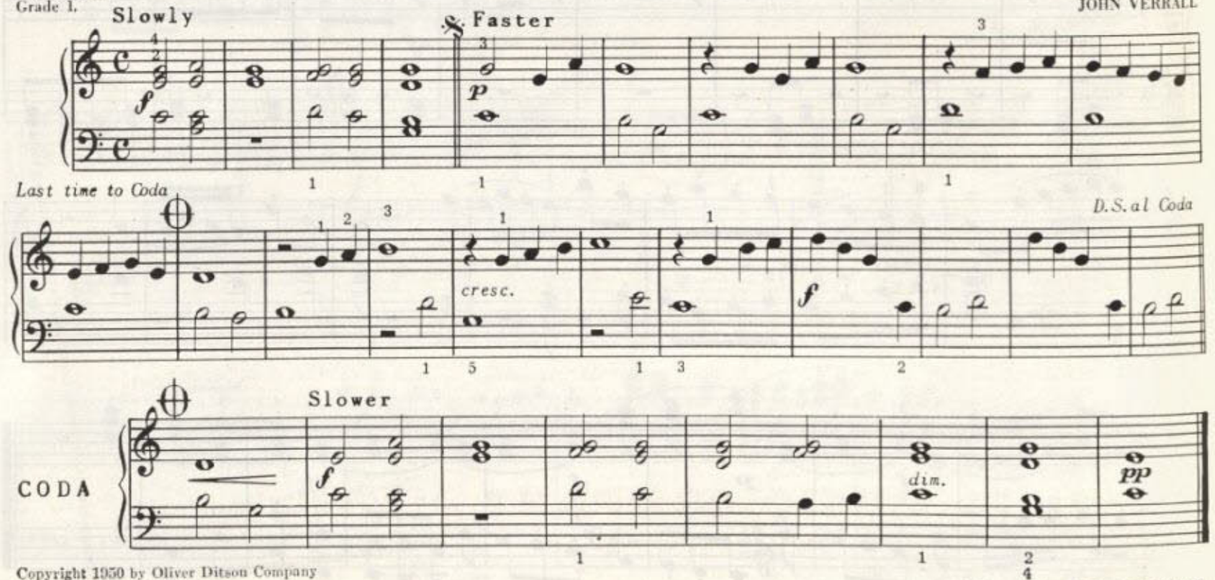

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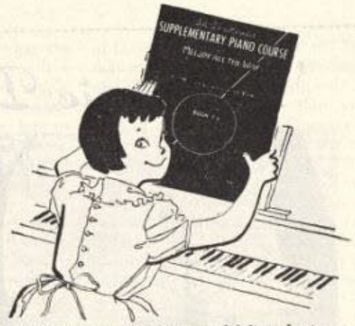

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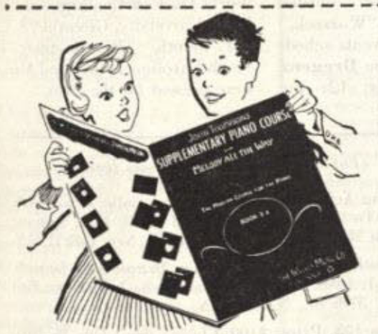

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THE WORLD OF *Music*

This month **Boston University** continues its year-long festival of music by New England composers with a chamber music program featuring the **Stradivarius String Quartet.** Composers represented are **Daniel Gregory Mason, Paul Hastings Allen, Randall Thompson, Mabel Daniels** and **Lukas Foss . . . Uday Shankar** and his Hindu Ballet will return to the U. S. next season for a ten-week tour beginning in December . . . Next month, **Charles Munch** and the Boston Symphony will commemorate the 100th anniversary of the birth of Vincent d'Indy with a special d'Indy program.

Claudio Arrau and **Jennie Tourel** have been added to the list of artists appearing at the Festival of Great Britain, which opens May 3.

Austria's famed **Salzburg Festival** this year will open July 27th and continue through Aug. 31. Leopold Stokowski and Wilhelm Furtwängler head the list of conductors. New works scheduled for the Festival include Verdi's "Otello" and Berg's "Wozzeck." Other summer music events scheduled for Austria are the **Bregenz Festival,** July 21-Aug. 12; the **Bruckner Festival** at St. Florian, late July; the **Vienna Festival,** May 20-June 20; and the **Graz Festival,** in July.

Eugene Ormandy, who in December made his debut as a Metropolitan Opera conductor by leading three performances of "Die Fledermaus," will shortly conduct the recording of the production for Columbia Records. "Fledermaus" is Mr. Ormandy's second experience in conducting an opera, his first being a performance of "Madame Butterfly" at the Hollywood Bowl in 1948.

Margaret Truman's first recordings made under her exclusive contract with RCA-Victor are scheduled for release shortly. Her first album, made with a choral group conducted by **Robert Shaw,** will include a group of early American songs.

Jarmila Novotna, Doris Doe, Lorenzo Alvary, Martial Singher and **Charles Kullman** sang leading roles in the performance of "Faust" which opened the World Outlook Conference at Bob Jones University, Greenville, S. C., last month. The governors of South Carolina, Hawaii and Alaska were present for the event.

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- A setting of Psalm 148. Prize: $100. Closing date: Feb. 28, 1951. Sponsor: Monmouth College (attention Thomas H. Hamilton), Monmouth, Ill.
- Competition for orchestral work, not over 10 minutes long, to be premiered by Baltimore Symphony. Closing date: March 15, 1951. Details from Dr. L. B. Keefer, 3818 Tudor Arms Ave., Baltimore.
- Chamber music or small orchestra work, by composer under 19. Prizes: $25, $10. Closing date: April 30, 1951. Sponsor: Jordan College of Music, Indianapolis 2, Ind., att. Mr. William Pelz.
- Choir Photo Contest. Open to non-professional choral groups only. First prize, $382.50; nine other prizes. Ends June 30, 1951. Sponsor: Choir Guide, 166 W. 48th St., N. Y. C.
- Young Composers Contest—Chamber music work by composers 16 to 25 years of age. Prizes: $150, $50. Closing date: April 1, 1951. Sponsor: National Federation of Music Clubs (address above).
- Chopin Scholarship Awards, for study during 1951-52, of $1,000 each to a pianist and a composer. Closing date: March 1, 1951. Sponsor: Kosciuszko Foundation, 15 E. 65th St., N. Y. C.

CORRECT BREATHING FOR SINGERS

(*Continued from Page* 18)

the singer, then, is to discover how to use the least amount of oxygen and how to create at the same time the greatest amount of energy that will travel in vibrations from his body at the speed of sound. Since medical scientists have studied the whole question of oxygen supply in the human body, it would seem wise for teachers of singing to build their teaching methods regarding the study of breathing upon the findings of these scientists. We learn that human beings use more oxygen when they are under emotional tension than they do at any other time. For example, air conditioning apparatus in theatres tends to break down when a large audience is witnessing a tense, emotional play. However, no such breakdown accompanies the showing of beautiful scenes in technicolor.

A large amount of oxygen is used by the mind. Physical activities use the least oxygen unless the emotional urge to win comes into play.

If we examine singing we find three different functions in man, working simultaneously and each one using up the oxygen supply. The first is the imaginative control of the great artist, who must constantly plan to so portray the music that the listeners are stirred emotionally. The second is the self mastery of the performer who must hold firmly against the presence of hysteria or sentimentality in himself. And the third is the demand of the normal functioning of the body.

When we say that the great artist has mastered breathing, we mean that he has so mastered his self-control and has developed such poise as to use up little of the oxygen supply that the blood stream must furnish to all parts of the body in order to carry on the normal function of just keeping alive. The natural functioning of the body is such that death comes almost simultaneously with the absence of oxygen. Even such a fundamental experience as tuning becomes impossible when the oxygen content in the blood stream is low.

Most of us have had the experience of climbing up a mountain and finding ourselves panting vehemently when we reached the top. Although we said we were short of breath, actually we were short of oxygen. Singers always find it next to impossible to sing in cities of high altitude until they have become acclimated to such heights. I remember one time some years ago when Westminster Choir arrived in Laramie, Wyoming, late in the afternoon and gave a concert that evening. Because of the shortage of oxygen we had difficulty keeping in tune, some had nose bleeds and none could hear.

The first thing a student must learn, whether he be a solo singer or a choir singer, is to decide what emotions he will allow to take control in his own mind and body. Fear is the first demon that must be faced and put down. Fear of sharps, fear of flats, fear of 16th or 32nd notes, fear of double dots, fear of so-called high tones or of so-called low tones, fear of long phrases, fear of pianissimo marks, fear of fortissimo marks. Each one of these little fears, so dear to many of us, must be mastered or each will take its toll of the normal oxygen supply of the body. Changing these fears has to do with knowledge and mastery of self, not with breathing. It seems to me that the first requisite in defeating fear is a good course in theory and in simple acoustics. To be sure there are many other pet fears, such as the fear of people—that they will laugh at us, criticize us, or talk about us. All of these make us "short of breath."

Courage is a fundamental requirement for every individual who expects to appear before people. To even begin the study of breathing the singer must have courage enough to forget self and focus his attention upon the pleasure of those to whom he is singing. With fear eliminated he will soon discover that no matter what his posture, what he eats, whether he is sleeping or awake, breathing goes on day and night without his volition. This realization will convince him that there is not much to worry about in breathing.

Before one can master the matter of breathing, he must accept the fact that air moves only under pressure, and that air enters the body only to equalize the pressure within and without the body. When the oxygen content is lowered and the carbon dioxide content is raised, a little organ at the base of the brain, called the medulla oblongata, bids the individual expel the air. The instant this is done the air pressure outside the body pushes new air in to keep the pressure inside and outside the same.

There is no vacuum and no vacuum pump in the body. Exhaling is the result of lowered oxygen content. Inhaling is the result of the air pressure outside the body being greater than that inside the body. Man has behaved this way since the day he was born. No thinking and no muscular control are required for correct breathing.

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ORIGIN OF THE FUGUE

(Continued from page 14)

(Measure 39), the original form of the theme is combined with its inversion.

All that now remains in order to arrive at a "real" fugue is to bridge the gaps between sections with integrated transitional "episodes," having these episodes modulate to different keys so that the various expositions do not sound repetitious. In other words, contrasting tonalities are used to substitute for the gradually disappearing contrasts of theme and tempo.

Actually, these changes were already taking place while canzonas and ricercars were still being written. One of the greatest single-theme fugue writers before Bach was Buxtehude himself.

There is no need to reproduce Bach fugues here, since, unlike our other examples, they are readily available. It may be of interest, however, to compare the D-sharp Minor Fugue from Book I of "The Well-Tempered Clavier" with other fugues in the same volume. The D-sharp Minor Fugue (which, incidentally, appears in the key of E-flat Minor in the Busoni edition!) is still rather close in structure to our Buxtehude Canzonetta. Its theme goes through a number of variation-like transformations in the course of the piece. In Measure 24, it appears with rhythm altered; in Measure 25, inverted; in Measure 62, augmented (i.e., with time-values doubled); and in Measure 77, three different forms of the theme (original, augmented, and with altered rhythm) are combined (See Ex. 3).

The fact that the slow tempo of this piece would make it a ricercar rather than a canzonette does not have any bearing on its structural characteristics. Still, the most appropriate name for it is "Fugue"—the one Bach chose—since there are no longer any clearly separated sections, and no changes of meter, while, on the other hand, there is a good deal of modulation.

We now have come to a point where our simplifications are in danger of becoming distortions, since Bach himself occasionally reverted to the older terminology by calling some of his more extended fugues ricercars, without diminishing in anyway his harmonic and modulatory complexity in these pieces. However, Bach's ricercars have as little to do with the historical ricercar or canzona as have the dance movements in Bach's suites to do with the traditional dances—allemande, bourrée, gigue, courante, etc.—whose names they bear.

This will be clear if one examines the famous six-part ricercar from Bach's "Musical Offering," which may very well be the last piece ever to have appeared under this name (if one ignores our present-day period in which the "neo-classicists" are attempting to rejuvenate forms of past eras).

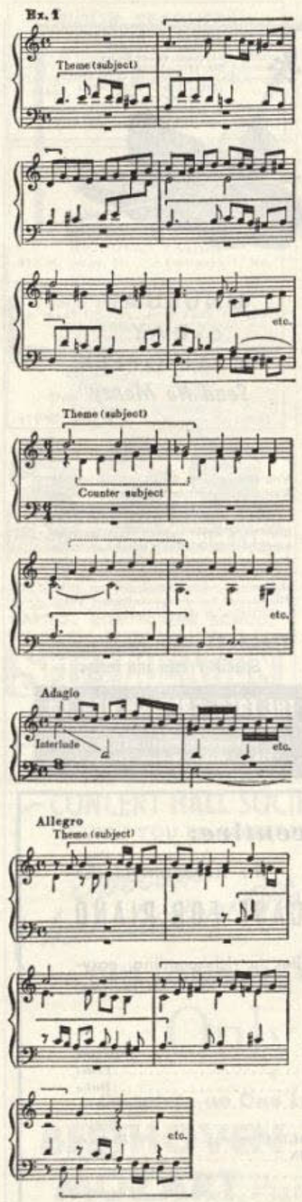
The fugue with a single theme and integrated, modulatory episodes was not the final stage at which Bach and his contemporaries rested. On the contrary, they soon began to use more than one theme in their fugues. However, this did not indicate a return to canzona forms; instead of treating each theme in a separate section only, Bach and his contemporaries introduced their themes one after the other, but then combined them all toward the end of the piece. In this way such "multi-thematic" fugues were brought to an intricate and often highly dramatic climax. (For especially interesting and beautful examples, see the C-sharp Minor Fugue in Book I of "The Well-Tempered Clavier," and the F-sharp Minor Fugue in the second volume. These are both triple fugues, although not entirely according to textbook definitions. In the C-sharp Minor Fugue, Bach does not wait until the end with his restatement of the first theme, but keeps it going practically continually throughout the piece. In the F-sharp Minor Fugue, the "violation" consists in the fact that the second theme gets almost completely lost toward the end).

In our own time, the beginning of a new phase in the history of the fugue appears to be taking shape. By far the most profound and successful attempt in this direction is the "Ludus Tonalis" (literally, "Game of Tones") by Paul Hindemith. In this work, the spirit of "The Well-Tempered Clavier" has been recaptured, but "translated" into a present-day musical idiom.

In "The Well-Tempered Clavier," Bach touched on practically every form of instrumental composition current in his time. Many Preludes and even a good number of Fugues in "The Well-Tempered Clavier" are based on the character of the dance movement of the 17th century Suite, on the slow introductory sections of the "French Overtures," on the brilliant Toccatas, and, of course, all old and current forms of fugal compositions.

Hindemith likewise makes use of present-day or recent forms. In his "Ludus Tonalis" we find a Waltz, Cake-Walk, Pastorale, March, some nervously rhapsodic pieces, as well as some plaintively reflective ones. And just as Bach exhibits every conceivable technique of fugal writing and other styles of compositional technique, so do Hindemith's pieces range from the stern, contrapuntal intricacies of inversions, crabs, canons, etc., to the almost impressionistic vagueness of rustling passage work or the heavy rhythms of rich chord clusters.

Most significant is a comparison of the harmonic structure of both



works. While Bach simply collected suitable pieces, running twice chromatically through all the major and minor keys, Hindemith goes a step further by interrelating all the pieces harmonically.

Bach's pairs of preludes and fugues are often related in no other way than their common key, and each remains a unit in itself. Hindemith, on the other hand, connects all his fugues through "interludes" which are designed to serve as harmonic and occasionally even thematic bridges from one fugue to the next. The "Ludus Tonalis" contains only one Prelude, and a complementary Postlude. These act as the frame for the entire collection, not for any individual piece. The Prelude modulates from the tonality of C to that of F-sharp, and the Postlude, which consists of the inverted crab (i. e., up-side-down and backwards) version of the Prelude, modulates back from F-sharp to C, thus concluding the series.

The succession of keys of the fugues and interludes of the "Ludus Tonalis" is based on Hindemith's theory of related tonalities, and is outlined in concentrated form in the Prelude and Postlude.

Bach wrote the first volume of "The Well-Tempered Clavier" in 1711. The second volume was completed in 1744. In 1943, Hindemith completed his "Ludus Tonalis," just one year short of the 200th anniversary of Volume II. After Bach completed his great work, there were one or two feeble attempts to write cycles of fugues along similar lines. It required the passing of 200 years, however, and the complete rise and fall of the symphonic and romantic era, before a composer of real significance felt ready and inclined to take up where Bach left off.

THE END

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Organ Questions

By FREDERICK PHILLIPS

• *As organist in a small Methodist church, it is my pleasure to work with both adult and junior choirs, and from time to time there arise differences of opinion regarding pronunciation. Just how should the word "the" be sung? Some say "tha" with no accent without exception, but I prefer the "e" with a short sound, especially before a word starting with a vowel. Another problem is the letter "r," one person suggesting very soft, almost like "ah," but I prefer a firm "r" with even a roll to it.*

—Mrs. G. P. N., Oregon

First of all we suggest that you obtain a copy of "Diction for Singers and Composers" by Hawn, or "Choir and Chorus Conducting" by Wodell. The first deals with problems in diction, and while the two specific problems suggested are not included, the general rules and principles outlined are very useful. The Wodell book has a very practical chapter on diction and pronunciation, as well as a great deal of valuable information for choir leaders. The generally accepted pronunciation of "the" is an unaccented "thu" with the "u" as in "but," before a vowel more of the "e" sound is desirable. In the matter of "r" a soft effect is more desirable.

• *I am a young organist, 16 years old, and for practice I have the use of two electronic organs, a Wurlitzer Home Model, and an Allen Large Church Model. I play all types of music on the Wurlitzer, and on the Allen strictly hymns and church music. I would like suggestions for registrations. The Allen must be sonorous because the church pianist plays with the organ. "Jesu, Joy of Man's Desiring" and "The Rosary" are two pieces we use with organ and piano together. Can you suggest registration for the first named to avoid monotony?*

— N. L. M., California

Generally speaking we do not believe it is wise to recommend certain specific stops for pieces, or even for certain types of music, as it is much better to learn the general principles of registration from some such work as Nevin's "Primer of Organ Registration," and then sit down at your organs and experiment with each and every stop individually to ascertain the pitch and tone quality, and then spend much time trying out different combinations in soft, medium and loud effects, noting the results and later applying this knowledge in your playing. One of the hardest things for an organist to know is the volume of tone he is producing, especially when playing for soloists, choirs, or with other instruments such as piano. There is often a tendency to play too loudly, and we mention this because you seem to think that when playing with the piano you have to play "loud." If possible get a musical friend to listen to balance of tone and advise you. The book on registration referred to above is for pipe organ, but will be applicable to both the organs you are using. In the Bach number keep the organ part fairly soft, using any suitable solo stop where you have the melody against a softer background, and this may be changed to a different quality or pitch at the "verse" repetition. When the piano part carries the melody, give it the lead and make the organ part more of a harmonic background.

• *Our church has decided to completely overhaul and modernize its pipe organ. The bone of contention seems to be whether to have the organ pitched at 435 or 440. It is now pitched at 435. The company that is going to do the work states that most of their organs are pitched at 435, but as far as they are concerned there will be little difference in cost either way. Others are telling us that 440 is the most popular as well as the most practical pitch for church organs. What has been your experience regarding this question of pitch? —C. B. S., Wisconsin*

Over the years there have been varying standards of pitch, but the 435 A has been almost universally superseded by the 440 A, and this is now adopted as the standard pitch. Since pianos and other instruments are tuned to 440, it would of course be advantageous for the organ to be so tuned, as frequently the organ is used in combination with other instruments. Violins, wind instruments, etc. are to some extent flexible and could be tuned to accord with an organ at 435 if necessary, but the piano is fixed (according to common procedure) at 440, and could be used only in conjunction with an organ at 440. We strongly advise 440.

VIOLINIST'S FORUM

(*Continued from Page 25*)

very well be ignored inasmuch as it is not a complete scale system and the fingering given is woefully old-fashioned. For the study of scales, a book such as that by Schradieck (Schirmer edition) is much to be preferred. As for the fingering of scales, I would refer you to the Forum page in ETUDE, August 1948.

Sections 3 and 4 should be thoroughly studied until the pupil is completely familiar with the chord sequence in 3 and is equally at home with the three-octave shifting in 4. If these sections are well mastered, the student will find the all-important Section 7 very much easier.

I believe in going directly to Section 7 as soon as the pupil has learned Sections 3 and 4. It is perhaps the most valuable section in the book, and it should be part of the student's daily practice until he can play the arpeggios with both accuracy and speed. The fingering given for the diminished and dominant seventh arpeggios is hopelessly out of date. A better fingering is given by Carl Flesch in his Scale System—a book that should be possessed by all teachers—but the fingering I recommended on this page of the December 1945 ETUDE is the best I know.

Section 5 is also extremely valuable, for it has to do with a form of arpeggio frequently found in solos. It should be studied in conjunction with Section 7. The varied bowings can be ignored, and the exercises practiced with a broad détaché or else legato with four or eight notes to the bow. Later, when facility has been acquired, the various bowings can be used. Section 6 has no special shifting problems, but it is difficult to play in tune and needs the keenest attention on the part of the student. At first a separate bow should be taken for each note.

As regards the chromatic scales in Section 8, I would refer you to the forum page of ETUDE for June 1949, where you will find a discussion of the modern fingering for chromatics.

For the development of accurate intonation few exercises are as valuable as diminished sevenths; therefore Section 10 should be worked over until it can be played fluently and well. Throughout the section, I prefer the use of the second finger rather than the third.

Sections 11 and 12 should be practiced quite slowly at first, with a singing quality of tone and a constant vibrato. This may seem to be a very unorthodox idea. Perhaps it is, but I have good reasons for believing in it. Most students, even many advanced players, find difficulty in maintaining a good tone quality if they must shift more than two positions. The note preceding the shift is usually the one that suffers: either the tone dies away or the vibrato is neglected. A careful study of these two sections should eliminate both of these faults. Each exercise should be practiced as if it were a fragment of a melodic phrase—with this proviso: there can be no expressive *sliding*. Every shift must be made rapidly. If this idea is carried out, accuracy of intonation and beauty of tone will be developed simultaneously.

Sections 13 and 14 do not contain the same fundamental values that are evident in the rest of the book and can safely be omitted until the other sections have been mastered.

Most of the exercises in the various Sevcik books are based on patterns, and therefore can become deadening to the student's musical sense if much time is spent on them. The book we have been discussing is less open to this criticism than the others; just the same, I would not advise even the most ambitious student to spend more than 40 minutes on it each day. What counts is HOW it is practiced—not HOW MUCH! THE END

TRY THIS ON YOUR PUPILS

In rereading "Alice in Wonderland" I ran across this exquisite example of mechanically perfect rhyme and rhythm of words-without-meaning:

"They told me you had been to her,
And mentioned me to him:
She gave me a good character
But said I could not swim
He sent them word I had not gone
We know it to be true
If she should push the matter on
What would become of you?"

I read this to a young piano student during one of her lessons recently . . . the last lesson before recital. She had just played her recital number for me, a Chopin Nocturne, rendered perfectly in every way except that it was completely without expression. Her music had no more to say than the poem. The comparison must have been an effective shock, judging by her expressive rendition at the recital.

—Elaine Barkway Bell

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Junior etude

Edited by Elizabeth A. Gest

Tarantella Festival

By HAZEL B. DOREY

SORRENTO is a beautiful town in southern Italy, built high on a cliff overlooking the Mediterranean Sea. Tourists go to this town every summer to witness the famous Tarantella Festival, danced under the orange trees and palms, which are hung with colored lights. The spectators sit at small tables around a glass floor, lighted from beneath.

In the Festival there are 12 dancers, dancing in couples, and some of them sing folk-songs as they dance. The tarantella is a vigorous dance in six-eight time and rather fast. There is an old legend about this dance, telling how it was named for the tarantula, a very large spider. If one was bitten by this poisonous spider he could be cured only by dancing until he fell exhausted. However, interesting as the story may be, the tarantella derived its name from the town of Tarento, also in Italy, where it originated.

The dancers are dressed picturesquely in costumes of old Italy, the girls wearing long, full skirts of bright colors, with sashes and short velvet or satin jackets; on their heads they wear Roman-striped ribbons, pinned on top and hanging down each side. Sometimes the girls play tambourines, which are also decorated with ribbons; sometimes they carry long scarfs which they swing gracefully. The men's costumes are interesting, too, with their dark red velvet trousers to the knees, long white stockings and black shoes; white shirts, sleeveless green jackets and bright sashes fringed at the ends. Scarfs on their heads finish the gayly colored costumes.

The orchestra consists of three accordion players, three violins and a bass viol. One man played upon a churn held under his arms, which produced a deep sound as he pushed a long stick in and out. For some of the dances the men carried sets of three mallets, fastened together with more bright ribbons, the tops of which were struck together to make a clacking sound.

The effect produced by these dances, the costumes, the lights and the music is something long to be remembered.

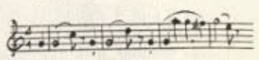
The character of this lively dance of former centuries has been well presented by many composers who have written tarantellas, including Weber, Heller, Mendelssohn, Chopin, Liszt, Gurlitt, Leschetizky, Poldini and others. Do you have a tarantella on your list of memorized pieces?

Dancing the Tarantella in Sorrento

Who knows the Answers?

(Keep score. One hundred is perfect)

1. When did Franz Liszt die? (15 points)
2. How many thirty-second notes are equal to a dotted eighth-note tied to a sixteenth note? (5 points)
3. Is the chord C,E-flat, F-sharp, A, in root position or is it inverted? (15 points)
4. How can you tell whether a triad or chord is in root position or inverted? (15 points)
5. Is Ezio Pinza a violinist, pianist, singer or composer? (5 points)
6. Which of the following songs was composed by Schubert: Hark, Hark, the Lark; Hark, the Herald Angels Sing; Still as the Night; The Night has a Thousand Eyes? (10 points)
7. A witch with a broom-stick is a character in what opera? (10 points)
8. From what is the theme given with this quiz taken? (15 points)



9. Which of the following terms relate to mood: cantabile, meno mosso, morendo, pianissimo, dolce? (5 points)
10. How many strings are there on a viola? (5 points)

(Answers on next page)

The Harp in Ancient Wales

BY MARTHA V. BINDE

IN THE OLDEN DAYS in Wales the harp was a much beloved instrument. It was not the golden harp of our time but a much smaller one which could be carried under the arm of the harpist.

It was considered to be such an important instrument that every freeman was obliged to learn it and play it well. This was a part of his education and the "mark of a freeman."

An old story tells of a slave who escaped and posed as a freeman. No one discovered this for a long time and he was accepted in mansions and great halls everywhere. In one such hall a harp was given to him to play, as everyone supposed he was able to do. All freemen could play the harp! But this was too much for the disguised slave. He could not play it. Then he was discovered as a slave and sent back to his master.

•

Composers and Overtures

By Elsie Duncan Yale

AN overture is a symphonic composition in one movement, whether introducing an opera or an oratorio or standing alone, having no connection with any other composition. In the first columns are the names of twelve composers; in the second column are the names of twelve overtures. Match the name of the composer with the name of the overture he wrote. The player having the most nearly correct list at the end of four minutes is the winner.

Smetena	William Tell
Beethoven	Tannhauser
Schumann	Leonore
Mozart	Academic Festival
Mendelssohn	Oberon
Strauss	Rosamunde
Rossini	Manfred
Weber	Magic Flute
Brahms	Hebrides
Wagner	Roman Carnival
Berlioz	Fledermaus
Schubert	Bartered Bride

Junior Etude Contest

Junior Etude will award three attractive prizes each month for the neatest and best stories or essays and for answers to puzzles. Contest is open to all boys and girls under eighteen years of age.

Class A—*15 to 18*; Class B—*12 to 15*; Class C—*under 12*.

Names of prize winners will appear on this page in a future issue of the ETUDE. The thirty next best contributors will receive honorable mention.

Special Drawing Contest

IT HAS BEEN several years since the Junior Etude has had a drawing or painting contest but some very nice work was submitted in these contests. This month there will be no essay or puzzle contest, and everybody can give their attention to drawing or painting, (even though you might not consider this one of your special talents).

Your pictures may be of any size, in soft pencil, charcoal, pen-and-ink, crayon or water color, but, of course they must relate in some way to music.

Be sure to put your name, age and address on the picture and remember the closing date will be March 1st. Address: Junior Etude, Bryn Mawr, Pa. Enclose postage for return of pictures.

Results of October Essay contest, "Why I study Music"

Prize winners for essays:

Class A, Marlys Karen Lindquist (Age 16), Wisconsin
Class B, Linda Plzak (Age 13), Illinois
Class C, Richard Roy (Age 11), Maine

Honorable Mention for Essays (in alphabetical order):

George Barton, Paula Browne, Mary Ellen Collis, Sally Crooks, Everet Cummings, Allan Frank, Petrina Freeman, Nancy Hayes, Denise Hackey, Philip Gephart, Eleanor Gorman, Lorraine M. Lalle, Larry Lee Lukens, Betty Dale Ludwig, Arthur MacGraves, Georgette Mann, Gloria Mortimore, Elbert Nelson, Mimi Nodelman, Betty Peters, Marian Potts, Frank Prizina, Florence Rabb, Reba Joyce Salyers, Mary Sanders, Gary Sunderman, Jean Spealman, Doris Treat, Ellen Ann Watson, Mary Bruce Woods, Bertha Wintermute.

Answers to Who Knows

1, 1886; 2, eight; 3, inverted; 4, when in root position, the letters of a triad or chord never follow each other as they do in the alphabet but there is always one letter omitted between the tones of the triad or chord. Thus, the chord given is not in root position because the letters E and F (regardless of flats or sharps) follow each other in the alphabet. The root position of this diminished chord is F-sharp, A, C, E-flat, one letter of the alphabet being skipped between the tones of the chord. In a triad, C, E, G, is in root position, the letters being "every other one" in the alphabet; but E, G, C, or G, C, E are inverted since two letters are skipped in each position. This is a definite rule, and easy to remember. 5, Singer; 6, Hark, Hark, the Lark; 7, "Hansel and Gretel," by Humperdinck; 8, "Rosamunde" Overture, by Schubert; 9, cantabile and dolce; 10, four.

LETTERS

Replies to letters on this page will be forwarded to the writers if sent in care of JUNIOR ETUDE.

Dear Junior Etude:
Our Boys' Music Club is now in its fifth year and we are all piano students of our sponsor. We have our own officers and conduct our own meetings. Our motto is "A winner never quits and a quitter never wins." We are enclosing our kodak picture.

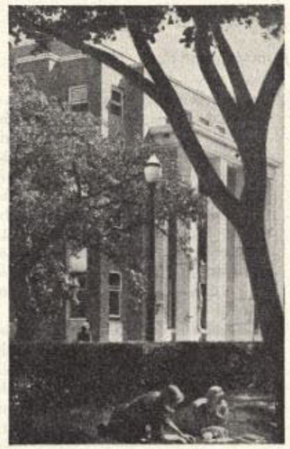
From your friends,
Larry Lee, President
Bill Hogan, Secretary, Iowa

• I have studied piano for six years and enjoy the Junior Etude and would like to hear from other readers.

Ardienne Talbot (Age 13),
New Zealand

Boys' Music Club
Fort Dodge, Iowa

Roger Volker, Lon Burleson, David Coolidge, Myles Van Patten, Kenneth Runge, Kenneth Heyl, Jim Egbert, Gregory Olsen, Richard Coolidge, Norman Runge, Richard Boehnke, Fred Isaacson, Stephan Tompkins, Alan Robinson, Kermit Larson, Tony Tompkins, Bill Hogan, Larry Lee, Ronald Peterson.



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STRAUSS: MORGEN (A MASTER LESSON)

(*Continued from page 26*)

were an instrument—an instrument which has the ability to speak words. Only then will the mood of serenity be successfully conveyed to the listeners.

There are songs which, due to a climactic high note, sound difficult to an audience and never fail to make an effect. "Morgen" is not such a song; still, it is one of the most exhausting songs for a singer. For the inner tension, the concentration which must flow under the calm vocal current of the song must never waver from the first note of the piano prelude to the very last vibration of the closing chord.

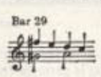
Any singer who looks at this song must doubtlessly feel that "Morgen" is all legato. Of course it is and, difficult as this might be for your breath control, it must never be forgotten.

In the first phrase, "Und morgen wird die Sonne wieder scheinen," the words must follow each other evenly, just as identical pearls follow each other in a necklace. In bar 18, "gehen werde," I take a short breath after the word "werde" and in bar 19 I make an almost imperceptible pause, without taking a breath, just before "die Gluecklichen," for the purpose of accenting the poetic value of the words, "die Gluecklichen" ("The Happy Ones").

Perhaps the most important note of the entire song occurs in bar 25; it is the G of "*wo*-genblauen." (I sing the song in G major). The word "Wogenblauen" itself is so beautifully used by the Scottish poet John Henry Mackay (who strangely enough wrote the lyrics of "Morgen" in German) that I do not think many singers could fail to convey the feeling of space, the freedom of the shore and the ocean beyond, which this word brings to mind. It is a phrase which should be sung spaciously, though never altering the basic note-values. Sometimes I have heard this passage sung as if there were a fermata sign over each note. That, of course, is completely wrong and only distorts the over-all line. This G in bar 25, by the way, held the only difficulty for me; but this was a purely technical problem which had to be, and was, overcome and an amusing anecdote comes to mind in connection with it. But I shall leave this until a little later.

In bar 27. Strauss wrote an eighth rest right after the word "still." Yet, whenever I sang it with him he always wanted the entire phrase, "werden wir still und langsam" sung legato without halting at the rest which he himself had put there. After the word "langsam" (bar 27) however, he asked me to take a breath so the next phrase, "niedersteigen" would be sung with the "accents of importance" which each quarter note of this bar 28 demands. I hardly need to explain that those quarter notes express so vividly the descending, step by step towards the shore. If you look back to bar 13 of the piano prelude you will see that Strauss has already anticipated the emphasis on "niedersteigen" of bar 28.

Sometimes a singer is not quite careful and holds the last fourth, the syllable "gen" of "niedersteigen" a fraction too long. This should never happen. For the accompaniment's next chord (see example)



sounds badly when the G of the preceding bar is still vibrating at the same time the piano plays the G-sharp of bar 29.

Now bars 31 and 34 are, probably, the bars that are most difficult for the singer from a psychological point of view and are, therefore, very often sung incorrectly. During bars 29 and 30 the singer is silent. Then—up comes bar 31 and it is only natural that the inner tension urges you to start singing again. Most singers, due to this urge to let the voice out once more, start the word "stumm" of bar 31 and the words "und auf" of bar 34, from one to two beats too early. This is understandable, but it ruins the marvellous tranquility of that part of the song. And it is really only a matter of using one's ability to visualize the printed music at hand. If you follow this you will then express the composer's intention of space and tranquility, instead of spoiling these two lovely phrases by coming in too soon. Let us stress how much can be expressed with the consonants "st" in the word "stumm." Of course it is pronounced as if it were spelled "shtumm," and as with other consonants, it should get its special emphasis which, with a correct technique, will never hinder the flow of breath or the correct position of the vowels.

So many pupils ask me or, in many cases, write me about their breathing problems that I should like to say here a few words in passing. I think of "breath" as if it were smoke, climbing through an open chimney. Breath, the most important factor in singing, should have its origin in the lowest part of the stomach from where it rises upwards towards Heaven. (Or towards the ceilings, or the apartment above yours, if you prefer.)

Except for the final word, (bars 37 and 38) the "Schweigen" and the postlude, there is nothing I can add. Strauss asked me to let the "n" of "Schweigen" *ausschwingen* (vibrate), not adhering strictly to the note-value of one quarter. But this should not encourage anyone to hold it unduly long! It merely means that he gave me freedom in singing that last "n" of "Schweigen," letting it fade away.

In the postlude (Nachspiel) you must keep the mood, as much as in the prelude—the feeling of serenity and of peace. A singer who has sung "Morgen" beautifully to the very last note of "Schweigen" can still ruin the entire performance by "letting up" during this postlude. When I recorded "Morgen" in Strauss' own orchestral setting of the song, the harp played a wrong note in those last five bars of the postlude and we had to repeat the entire song twice. But even then, though we were at the His Master's Voice studios in London and there was no live audience, I would not have dared let up on that inner intensity during those last bars of the orchestra's postlude.

Now, that little story which I recalled about the G in bar 25. Of all the notes in my scale the G was, perhaps, my "Achilles heel." My first part at the Hamburg opera (where I started my operatic career) was the Shepherd Boy in "Tannhäuser." Although I had at that time 35 roles in my repertoire, the Shepherd Boy was not among them. When the *Direktor* told me that this would be my debut role I quickly bought the score and, crossing the fingers of my left hand, thought, "Oh, I hope there are not too many G-naturals in that role." Well, as you know, there are nothing *but* G-naturals for that Shepherd Boy. Although I was petrified, the critics said, "At last a Shepherd Boy who sings in tune." Still, I wasn't satisfied with my G for quite a time to come. When I came to America for the Strauss Tour in 1921, I still worked at this one tone constantly. Richard Strauss had chosen me to be the soloist in his orchestra concerts and he honored me by playing accompaniments in a cross-country tour of recitals, devoted solely to Strauss songs. I would practice and practice that G and sometimes ask Strauss for his advice. He made certain suggestions.

"Color it this way," he'd say. "Now sing it on the vowel 'Ah.'" Finally, just before one of our recitals, when I worried him again about my problem-child he said, "Now look! If your 'G' is good enough for me it should certainly be good enough for the people out there. So please *stop worrying!*"

Soon after that tour the problem was solved and from then on my G became my favorite, because it had to be worked-for so hard. Two years after the Strauss Tour I sang a concert at Frankfort, Germany. Afterwards there was a reception and one of Germany's top music connoisseurs, a famous throat specialist, Dr. Spiess, was my table companion. During the meat course he said, "You know, my dear Madame Schumann, it was really a great privilege to hear you again. If I could be so bold as to voice one criticism—it would be that your G, you know, the G above middle C, is —" My expression must have been one of such misery that Dr. Spiess burst out laughing. "I'm sorry," he roared, pleased as Punch, "I can't carry this through. Last week Richard Strauss came through Frankfort and said, 'After the Schumann recital you must tell her that everything was fine, *except* that one G in 'Morgen'—and watch her face when you tell her!'" THE END

"Other men just sing!"

CREATING A STRING ORCHESTRA

(*Continued from Page 19*)

only by a performance of technical and artistic beauty. Therefore the work undertaken must be well within the ability of the group.

(2) "The written word is but frozen speech." So, in music the printed note is frozen music until melted by the players through the imagination of the conductor. I am of Welsh descent, and I base a good deal of suggestive effect in rehearsal by imitation of the penillion contest of the Welsh National Music Festival or Eisteddfodd. The contestants are given a tune to which they make up suitable words as they sing. In the same way, I often find that by setting impromptu words to themes and singing them to the orchestra, I am able to instill a feeling for the musical line.

I always try to dramatize a work and its interpretative markings. I tell my groups that I am the director of a motion picture. The score is the script and we must not only read that script but visualize the color, the atmosphere, and the characters. When we play Haydn we go back in our imagination to Prince Esztergary's elegant court.

I find helpful a graphic explanation of sforzando-diminuendo: "It's like throwing water on the window pane—splash!—and then the water trickling down to the ground." And a forte, gradually decrescendo to double piano is "just like an open faucet turned off slowly, until the flow of water seems to disappear." Students respond more quickly than to an endless repetition of "Play louder" and "Play softer."

(3) "Slowly but surely." I once asked a very great violinist how he practiced. His reply was, "Very, very slowly—like a beginner." What he should, perhaps, have said, was, "Very, very slowly—like an artist." One of the greatest violinists of the past 20 years, when I asked him the same question, replied, "Slow practice is gold."

A great fault in rehearsal is excessive speed. Experience has taught me that the excitement of public performance tends to an urging on of tempo, and woe to the group with no "slack" which can be taken up. Rehearse quick numbers slowly; speed will take care of itself in time.

(4) "Perfect intonation is the rock-foundation of the string player's equipment." It is very difficult to listen to oneself in the midst of great volume of sound. Soft playing and slow playing will work wonders.

Give the strings at least the basis of good intonation by frequent periods of tuning; not all tuning at once, but a few at a time. In an amateur group, two or three minutes of tuning for every ten minutes of playing will guarantee better intonation.

(5) "All work and no play makes Jack a dull boy." Just replace the word "Jack" with "the orchestra," and "boy" with "group." Early in my collegiate teaching career, I was called into the office of the Dean.

"I've heard some good things about your classes, Jones," was his first remark.

"Thank you," I replied. "I am afraid, however, that they have too good a time."

"Listen, my boy," he answered, "any teacher who doesn't get at least one hearty laugh from a class in the hour is, in my opinion, a poor teacher. A good laugh takes only ten seconds."

I have never forgotten those words, and find merriment a few times during a rehearsal is a great relaxer. Many times the laughter is purposely at my expense. Be one of the group—not a martinet! They will love you for it and play the better for you. If they respect your knowledge and ability, you can "let down your hair," and they won't take advantage of it.

(6) "Genius is 10% inspiration and 90% perspiration." Not being blessed (or otherwise) with an organization composed of geniuses, but just the good average American boys and girls, I change the quotation to "50% inspiration helps develop another 50% inspiration." What is the source of this inspiration? Well, in part at least, the great string sections of the NBC, Philadelphia, Boston, and other great orchestras which we hear on the air and on records. Let us take our Bach chorale again, and you will hear me in such comments as, "Gee, that doesn't sound like the Philadelphians—they'd really make it sing. Let's try it again now. Make it beautiful. Keep that vibrato going—always your left hand alive. That's better. Don't you get a thrill out of it? Your thrill must be 100%; then the audience might get at least 50% of it."

Then again, "Let's have that crystal clearness of the Bostonians. Make it shimmer. Remember how they sound?"

(7) "Hitch your wagon to a star." Or, as I translate it, "Hitch your ears and eyes to the stars." I am constantly reminding my players that they should take advantage of opportunities to learn from watching and listening to the great in the profession.

Yes, "informal education" can be a potent means for building our ensemble groups, as well as developing "common sense" teaching techniques. Try it—you will find it fun! THE END

THOUGHTS AT 70

(*Continued from Page 10*)

So far as I know nothing in atonality takes that place. Perhaps it will in time; I would not say no.

Again if dissonance be logical, use it. All the masters have, from the time of des Près, who used four consecutive sevenths, to this day. But do not use it unless there is a reason for it, and do not use it in excess. As you can ruin your taste for good cookery by too much condiment, you can ruin your taste for the best in music by the use of too much dissonance.

Often when composers employ dissonance meaninglessly, audiences do not admire it; they only submit because they think they should do so, and the composer becomes the undertaker of music.

In their endeavor to become different sometimes young composers forget that "it is only the modern which can become old-fashioned," that the masters are ever in style. A true work of art loses its school. is eternal. Great writers use few new words. The existing language suffices for them. Thus in music there exists the possibility of several centuries of proper evolution in our system of tonality, of several more in the fields of the older modes. The important thing is the mind behind the words or the notes that it possesses something important to say. The simpler the vestment of the idea, the more readily perceived it will be. I think one reason for the flood of poor compositions which plague us today is that students are prepared for examinations, not for living.

America needs more people who love music for itself not as a means of climbing the social ladder. This condition will come, but it is not yet here. Too many people of wealth "take up" music as a fad. Music must be for all the people, not merely for a snobbish few.

America needs more composers who feel the greatness of America. In America is everything to make for greatness. The folk music is among the richest in history, having its roots in every field of the world. Liberty is here, the greatness of nature in superabundance is here, wealth of living is here. Some day one will come, sent from God, writing great music by the immutable laws of God. And that composer shall show us all the way. THE END

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Questions and Answers

Conducted by KARL W. GEHRKENS, Mus. Doc., *Music Editor, Webster's New International Dictionary*, and Prof. ROBERT A. MELCHER, *Oberlin College*

COLLEGE OR HOME STUDY?

• *I am a high school graduate and have decided to make piano teaching my career but am not sure how to go about it. I have studied about three years, and I can learn by myself to play fourth and fifth grade music quite easily. I have also had some harmony. Just now I am not taking lessons, but I practice at least an hour every day. Should I go back to piano study under a private teacher here or go to college? If I go to college what sort of course shall I take?* —*Miss G. H., Kansas*

My opinion is that you should go to college for a period of four years, specializing in piano, but also taking courses in psychology and music education. Select a college that offers a course which prepares pianists to teach piano—including class piano, which I believe to be the way most beginners will be taught in the future.

Here is a program that I suggest you follow: (1) Write to the Secretary of the National Association of Schools of Music (Professor Burnet Tuthill, Memphis College of Music, 1822 Overton Park Ave., Memphis 12, Tenn.) asking him for a list of the music schools that are accredited by the Association; (2) Read through this list, selecting perhaps a dozen schools that are right for you so far as geographical location is concerned; (3) Write a letter to the Secretary of each school in which you are interested, asking for a catalogue and a statement of entrance requirements. Tell him you wish to prepare yourself to teach piano and ask him to tell you what his college offers along this line. If you care to do so you may tell both Professor Tuthill and the college secretaries that you are writing at my suggestion. —*K. G.*

QUESTIONS ABOUT RHAPSODY IN BLUE

• *In studying Gershwin's "Rhapsody in Blue" I have come across several problems on which I need help.* (1) *On page seven (two-piano score), measures seven and eight, the E octave in the bass is in parentheses. Does this mean that the octave is to be played? If so, I wonder why I do not hear it on recordings.*

(2) *In measure seven on this same page, there is an E-natural in the bass. In my opinion this is a misprint and should be F. Am I right?*

(3) *On page ten, beginning with the second line, does the octave-higher symbol refer to both staves, or only to the top one?*

(4) *On page 27, measure 11, shouldn't the quarter note in the bass be printed and played before the second quarter note in the treble?*

(5) *How would you suggest playing the trill and tremolo figure on the last page? I don't understand it.* —*S. W., New York*

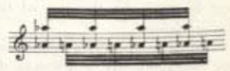
(1) **Since the octave E** is in parentheses, the performer is free either to play it or omit it, as he prefers. Why the octave does not sound through on the recording I cannot know.

(2) Some editions print E at this point, others print F. Since arguments could be raised in favor of either pitch, I think you are safe in playing whichever one you prefer.

(3) The 8va symbol refers to both of the treble staffs for the first piano part.

(4) Yes. It is printed before the second quarter note in the treble in some editions, and since this is a rhythm of three against four, the quarter note in the bass should be played before the second quarter note in the treble, regardless of how it is printed.

(5) Play the octave A-flat in the right hand, and the A-natural in the left hand, thus:



If this is too difficult, shorten the figure to six or even only four notes. —*R. A. M.*

Teacher's Roundtable

MAURICE DUMESNIL, Mus. Doc., advises about playing the coda of a Chopin Nocturne, practicing octaves, learning to sight-read.

UNUSUAL CODA

If possible, please explain the time of closing measures—those following the trill—of Chopin's Nocturne, Op. 32 No. 1. I find it hard to explain it to students. Is it ad libitum? Or should it be played in strict time? It is an ending that I do not fully understand. —*Mrs. J. H. B., Texas*

In this Nocturne the coda begins with the measure following the trill. From there on you can play as you feel, for there is no definite time to follow and the music takes on the character of an improvisation calling for a great freedom of delivery.

You will notice that this coda is completely different in style from all that comes before. It would be impossible to give you here an exact interpretation of this passage, but if I tell you that it must make a sharp contrast with the preceding pages and that it ought to be recited with a feeling of dramatic, even tragic, intensity which gradually softens into resigned appeasement, I am sure you will find within yourself the key to an adequate rendering of one of Chopin's most moving compositions.

THOSE IMPORTANT OCTAVES!

Would you explain the correct method of playing octaves? I am 15 years old and have taken piano lessons nearly eight years. Unfortunately I have never practiced octaves. Recently I was told that they are absolutely necessary. Would you give me some suggestions? —*Miss M. G., Ohio*

I advise you to get Volume IV of "Touch and Technic" by Dr. William Mason. This is an admirable work as regards all forms of playing octaves, and the best way to practice them. It contains an introduction which explains the complete technique of wrist action, and several Etudes are added at the end of the volume. I am sure this book will fill your needs and guide you toward a mastery of that most important phase of piano playing.

NO TIME LIMITS HERE

How long should it take to get up to the tempo markings called for by Czerny in his Opus 299? For example, should these be attained during second, third, or fourth years of study? Also, can you give me the names of materials for sight reading practice? Have the selections which appeared in ETUDE in past years been collected and published in separate volumes? —*W. C. J., Connecticut*

I wish I could answer your first question precisely, but this is impossible and here's why: the length of time needed to reach a given metronome marking varies from one student to another. It depends entirely upon individual gift, facility, seriousness of purpose, favorable hand structure, concentration during practice, and other qualities—or their absence! Books with titles indicating "First Year at the Piano," or second, or third year, etc., must be taken with a grain of salt. One pupil may assimilate both the first and second books in only one year, while another will remain two years or longer on the first volume. It is the teacher's job to evaluate the student's progress or stagnation, then tell him or her what to do, much in the same way as a physician prescribes medicines for his patients.

Some of the selections which appeared in ETUDE are assembled in albums and can be used for sight reading practice. But be sure to pay attention to the *grades*, and don't be ambitious too soon. Never *read* pieces of the same grade as those you are able to *perform*. If you can play pieces of the fifth grade, read at sight pieces of the third and fourth. And do that slowly enough to insure accuracy. This is the key to progress in sight reading.

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MUSIC TEACHING AS A PROFESSION

(*Continued from Page* 11)

music teacher becomes in effect a guide, philosopher, and friend, whose infectious enthusiasm may actually prove more significant than an absolute command of factual detail. The chief object of such teaching is to establish good listening habits.

THE VALUE OF ENTHUSIASM

THERE is a place in the field of music education for honest enthusiasts and stimulating personalities, regardless of exactitude of scholarship or thoroughness of musical training. If anything has to be sacrificed, it might better be technical equipment than human qualities.

The ideal music teacher should be able to give private and individual as well as class or group instruction on one or more instruments or for the voice, besides acting as a stimulator of musical enjoyment, perhaps handling large classes in "appreciation," conducting choral or instrumental combinations, or both, and possibly doing some composing and arranging of music for special occasions as time permits. That sounds like a large order, but it is by no means an impossibility.

A musician of such versatility and enthusiasm can exert an enormous influence in any community, and such people are badly needed in many of the smaller cities of America. Choral societies, chamber-music groups, symphony orchestras, concert courses, and opera companies have actually resulted from the efforts of a few such pioneers. Many a professional musician might far better choose to be the outstanding figure in a small community than to be swallowed up in competition flowing through big cities.

Private teaching is as a rule more precarious than regular salaried work in a school or college, although its financial rewards may be greater in the long run, plus a compensating freedom for developing other musical activities. The public school system of America makes heavy demands upon its music teachers, without offering any considerable income in return. Salaries vary in different parts of the country. In the South an annual income of $1,500 or less is by no means uncommon in teaching. In the North and the middle and far West, music teachers often start at close to $3,000 a year, with a chance to reach $5,000 or more within a reasonable time. A supervisor commands higher pay than the individual instructor. At best, however, the normal limit for music teachers would seem to be about $6,000 per year, although there are outstanding cases of annual earnings up to $10,000 or more, through extra-curricular activities, such as writing successful textbooks.

Private schools generally pay better salaries than a board of education can afford, and with more than merely financial compensations. Members of the music departments of colleges, normal schools, and universities enjoy some leisure for creative work and for personal development as well as for significantly influencing the musical taste and enthusiasm of a number of young people.

LOOKING FOR POSITIONS

MOST of the colleges and universities now have placement bureaus, which undertake to find positions for promising graduates. There are also the established teachers' agencies, and, of course, it is always possible for an individual to hear of openings through personal contacts.

For public school work, a college diploma is essential, while supervisory and other responsible positions usually call for at least a Master's degree. Such graduate work, however, can be done after a teaching career has actually started, by making use of summer vacations and other spare time. Most colleges and universities now have regular courses in public school music, which qualify graduates for immediate work in that field.

The preparation for music teaching should naturally include the study of one or more instruments or vocal training, or both, some conducting experience, child psychology, the history of music, as well as theory and harmony, and perhaps one or two modern languages. The music teacher with a general education along the lines of art and literature naturally has an advantage over the musical specialist of more limited horizon.

Unfortunately, there is still far too much of the old-fashioned music teaching, following a set routine, complete with scales and exercises, sticking to worn-out formulas, and treating every pupil as a potential concert artist. Most students of music cannot possibly hope to become professional performers on even a modest scale.

MUSIC FOR EVERYBODY

IF TEACHERS of music, and particularly of the piano, could grasp the fact that most of their pupils would be quite satisfied with playing for their own pleasure, merely achieving a little musical self-expression, with no desire to "show off" or make money, their market could be considerably enlarged. There are many adults, including housewives and young businessmen, who would be glad to take some music lessons, if not too much were expected of them.

The test of good teaching is not brilliant performance but the continued interest of the pupils. From that standpoint, much is still to be accomplished in the field of music education.

Young musicians of solid training and sincere enthusiasm will find unlimited opportunities for valuable work on various levels, from kindergarten to college, eventually influencing entire communities and turning their favorite art into something far removed from the mere drudgery of routine. By emphasizing the elements of recreation and entertainment, they can make music a living force and a normal part of life in general, instead of a highly specialized skill, restricted to a privileged few of particular talent and experience.

• *Music is so bound up with our nature that we could not do without it even if we wished to.*

—Boëtius (475-524 A.D.)

The Music Educators National Conference has recently emphasized the slogan, "Music for Everybody," and this practical idea, if applied with sincerity and conviction, should result in a far greater demand for music teachers of all kinds than this country has ever experienced in the past. In the entire profession of music there is no more honorable and significant position than that of a good teacher. THE END

WHAT THEY DIDN'T TEACH YOU IN SCHOOL

(*Continued from Page* 23)

played his solos in an expert manner.

2. Hymns were not well-prepared for congregational singing.

3. Evidently there had been no rehearsal with the choir director.

4. The organist did not give the director sufficient attention.

5. Accompaniments were ill-prepared and were thin and weak because of improper registration and poor arrangements.

6. Modulations and short improvisations were poor.

After presenting these general impressions, I asked to meet the organist alone. We had a long talk, then went back to the organ, and I illustrated each point that we had discussed with the choir director and the committe chairman.

Regarding Point 2. I suggested that the organist use a more transparent combination of stops with super couplers for congregational hymn-singing, and that he fill in the harmony where needed.

Point 3: It is indispensable to go over hymns carefully with the director before each service. And the anthems and responses should be gone over in church *at the organ.*

Point 4: The whole performance is coordinated by the choir director. Everyone taking part must follow the director's beat—organist as well as singers.

Point 5: The organist must carefully study his anthem and solo accompaniments, filling them in where there is need for support, and remembering that what is effective for the piano is not always effective for the organ. I suggested that the organist study Carl Weinrich's arrangement of Malotte's "The Lord's Prayer," an artistic transcription of an accompaniment which in its original form is better adapted to the piano than to the organ.

Point 6: The ability to improvise well is a gift. Not all of us can match a Courboin or Dupré in this respect. But any organist who is willing to work at it can gain enough facility for the modulations and brief improvisations required in his church service. There are many excellent and helpful books on this topic. I mentioned the one by Edward Shippen Barnes in my December, 1950, article. Two new ones that every organist should have are "The Art of Modulating," by Carlos Salzedo and Lucile Lawrence, and Harold Bauer's "Primer of Practical Keyboard Modulation." Both are published by G. Schirmer, New York.

Thus my advice to a gifted but perplexed young organist. His case has set me to wondering whether there are others in the same predicament. Is it possible that music schools and conservatories in this country are neglecting their job? Are they giving students all the preparation they need to be good church musicians—including practical knowledge of modulation and simple improvisation? Or do they simply expose them to a few classes in theory and let it go at that?

I fear that undue emphasis on virtuosity in solo playing may have caused some organists to lose sight of the fact that their first job is to be good church musicians. Everything else must be subordinated to that. Virtuosity is admirable when it serves to make the service more effective; pursued as an end in itself, it is nothing. THE END

SINGING CAN BE SIMPLE

(*Continued from Page* 16)

sound, or "fundamental" as it is sometimes called, comes up the throat, it belongs definitely in back of the mouth and must be felt there.

Now for the second element in the Stephens equation—vowel or form. In shaping vowels, most authorities agree, the lips and jaw should be relaxed and the tongue as flat as possible. Only in the long "e" will the sides of the back of the tongue rise against the upper back teeth. The five Latin vowels are the basis of most singing forms in English, German, French and Italian—"a" (as in father), "e" (as in well), "i" (as in feel), "o" (as in post, without the closing sound of the English "o"), and "u" (as in bloom).

These are primary vowels, there being many modifications thereof, as various forms of "a" as in fall, hat, etc., and the German umlaut "ü" (French "u") and German umlaut "ö."

In addition to the simple or constant vowels there are others, especially in English, spelled as vowels but pronounced as diphthongs, which are often entirely neglected in the study of forms. These are "a" (as in dale), "i" (as in light), "o" (as in bone), "oi" (as in void), and "ow" (as in brow). Each has a long primary sound on an open vowel and a secondary or vanishing sound on a closed vowel, best expressed as a long line with the short vowel following, thus:

dale: eh ——— ī
light: ah ——— ī
bone: o ——— oo
void: o ——— ī
brow: ah ——— oo

I cannot recommend too highly the careful study of these diphthongs, as the intrusion of the terminal sound results in a closed or smothered tone, heard all too frequently. That the discovery is not a recent one may be judged by the following excerpt from Thomas Hastings' "Musical Magazine" for September, 1835:

"*A* and *e*, for example, participate in the sound of *i*, just at the instant when the voice passes to some following letter or syllable. Thus the word *time* is to be sung much as if written *taeme*, in which *a* has nearly the same sound as in the interjection *ah*. The first or radical sound of the diphthongal vowel is that which should be prolonged, while the second should be heard only at the expiration or vanish of the voice."

Having considered the primary elements of tone—sound and form—there are several contributing factors in the production of voice almost equally essential. Of these, posture is most important and could have been mentioned even before sound and form.

On this subject most teachers agree that an erect bodily position—the chest slightly elevated, the abdominal muscles flat at the start of taking breath, and the head on top of the spine, not in front of it—is the ideal posture. Add to this a loose jaw and relaxed tongue, and you have a breathing mechanism which is well-nigh perfect.

Resonance is probably the most discussed problem in vocal production, and one on which there is the greatest divergence of opinion. It is generally recognized, however, that so-called resonance is caused by overtones or harmonics, and that some voices are naturally more resonant than others. There are still teachers who encourage their pupils to sing "*dans le masque*," a dangerous procedure, which, if overemphasized, leads to a nasal quality. There are others who stress "placement" in the sinuses or even in the mouth.

While these structures undeniably do contribute some overtones to the fundamental sound, recent researches have established the fact that the pharynx—the upper part of the throat immediately above the larynx—is the most important resonator in the entire vocal structure. It has further been established—to my satisfaction, at least—that in the effort of thinking of the sinuses, the pharynx is opened to its fullest extent, and thus complete resonance is obtained.

It was a never-to-be-forgotten privilege to study my operatic roles with the great French baritone, Victor Maurel, during my brief but exciting career at the Metropolitan. Maurel summed up the question of resonance and so-called "tone placement" in these memorable words: "You Americans sing in the mouth, in the nose, in the stomach. I tell you to open your throat and sing free, *free*, FREE!" And then the grand old trouper, at the time well over 70, would illustrate by singing some phrase with a completely "free" production.

As a corollary to Maurel's statement, let me add that I feel that resonance is the *result* rather than the *cause* of a complete tone. *If* the throat is open, *if* the breath is full, *if* the vowel is pure, the resonance will be there. If any of these elements is lacking the tone will lack resonance.

Ella Wheeler Wilcox wrote:

"So many gods, so many creeds,
So many paths that wind and wind;
When just the art of being kind
Is all this sad world needs."

May I not hope to have been kind to some perplexed student by simplifying to some extent what has usually been made to appear a mystery—the production of tone. THE END

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(continued on page 62)

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IT'S ALL DONE WITH MUSCLES!

(*Continued from Page* 15)

correct position for playing. After a long period of slow practice the fingers begin to relax. It is at this point only that real playing begins. The goal of keyboard activity is to give out the required dynamic energy without becoming tense or strained.

The finest pianists are those who can create an atmosphere of excitement-tension for their hearers. And the more relaxed a player is on the stage, the more he can excite his listeners. The more excited he appears, the colder will be his audience reaction.

In learning works that demand speed, many students progress to a certain point and then complain of stiffness in the arms or hands. I find that this is usually the result of not *really knowing* the piece! The most common form of tension comes from technical insecurity, but tension can also come from unsureness about tempo, rhythm, dynamics, memory, or notes. The cure is work on the danger spot.

Finger-doubts can often be overcome by using the proper fingering. And only the playing hand can determine what its own proper fingering shall be. You fit the piano to the hand, not the hand to the piano. We must get around the keyboard with the fingers God gave us, regardless of what other—even better—fingers may do.

Young pianists sometimes tell me that their hands are built wrong—that they strike wrong notes because of thick, stubby fingers which "spread." I have always believed in disregarding handicaps. Act as if they didn't exist, and they will soon disappear. For the short, stubby fingers I recommend two weeks of work exclusively on the black keys (Chopin's Etude on the black keys is ideal). Striking the key in the dead center will make rebellious fingers "smaller." It also makes for a more precise attack and, thus for more beautiful tone.

Mastering wide leaps, or jumps, is very much like learning to take hurdles. Many fine works, like Liszt's "Mephisto" Waltz, or the Coda of the second movement of Schumann's Fantasy, demand them—and there is always an exciting win-or-lose chance of hitting the right key. To lessen the gamble, try slow practice.

Playing without looking at the keys is always helpful. One should know the topography of the piano (in all octaves) by heart and by feel. Avoid the over-involvement of double activity wherever you can. For those who can play without constantly having to watch their hands, the entire question of sight-reading becomes much simplified. The fingers will "look" for the keys in their own way. Conversely, one of the several practical purposes of memorizing is to avoid the double strain of playing and watching the printed notes.

When it comes to finger fluency, I think of the old riddle: which came first, the chicken or the egg? Do we begin with musical thought, or with the technical equipment that enables us to express musical thought? The best answer is to keep musical and technical development as evenly matched as possible.

The first step in achieving balanced evenness is to do away with old taboos about a fixed way of holding the hands and fingers. The sole test of "right" fingering is whether it is comfortable and safe for your playing hand.

The best evenness, the best sense of comfort, come when all five fingers are trained to play with equal strength on all black and white keys. To achieve this, it is helpful to practice all scales with C Major fingering; to practice arpeggios by moving the whole hand, without over-dependence on the passage of the thumb. Disregard the idea of strong and weak fingers.

Also, we must make the piano sing, without percussiveness. The best start is for the teacher to play a simple melody, first neutrally, without any emotion, just notes—and then beautifully, with a lovely singing tone. Once a pupil recognizes the beauty of the singing tone the chances are that he will imitate it, regardless of how he holds his hands.

Finally, watch rests, tempo, indications and dynamic marks as accurately as you watch the notes themselves. All are equally important. Your task is not only to strike the right keys, but to recapture the thoughts of the composer. Interpretative markings are an integral part of the opening movement of Beethoven's "Moonlight" Sonata. Here Beethoven indicated: "*sempre pp e senza sordino.*" Then, as if to make his intention unmistakably clear, he wrote above the top staff: "*Si deve suonare tutto questo pezzo delicatissimamente e senza sordino.*" ("The whole piece is to be played as delicately as possible, and without pedal.")

Here, interpretative signs are as important a part of the composer's intention as the notes he put down. The true meaning of interpretation is to watch for, and observe carefully such signs. THE END

ILLUSTRATION CREDITS:
12, 13—Drawings by Marian Larer
20, 21, 22—Black Star

THAT INEVITABLE SYMPHONY DEFICIT

(*Continued from Page* 17)

government support. They earn about two-thirds of their budget, and the deficit is made up by the national government, the provinces and the municipalities.

The Royal Opera in Stockholm ended its 1949 season with a deficit of 1,470,000 Swedish crowns (about $350,000). The fixed national subsidy is 1,000,000 crowns. To meet the additional costs, the city of Stockholm gave 100,000 crowns, and the Swedish government the rest.

The story is essentially the same everywhere in Europe. In France, the government puts up about two-thirds of the total budget of the Paris *Opéra* and *Opéra-Comique*. The Austrian government sets aside 8,000,000 schillings annually for the Vienna State Opera. And in Italy the government appropriates yearly some 1,200,000,000 lire (about $2,000,000) for the support of opera companies throughout the nation.

State subsidy is an old story in Italy, as in most European countries. More than a hundred years ago, when Verdi was crushed by the failure of his second opera, Bartolomeo Merelli, the impresario of La Scala, helped the composer financially and encouraged him to start writing again. Composers today who are unable to get their operas performed on account of soaring production costs may well ask what has become of sympathetic impresarios like Merelli. But the fact was that Merelli needed Verdi's opera; a condition of his government subsidy was that he must produce each year a number of new works by Italian composers.

As for this country, it is obvious that subsidies as such are not foreign to our way of life. In the 19th century, America's railroads were given indirect subsidies in the form of land grants. Today, shipping and air transport are subsidized outright. Governmental "price supports" are a subsidy to farmers. Hospitals and housing projects receive Government aid. Public schools are supported entirely by municipal and state governments, and the citizen pays his school tax whether he has school-age children or not.

Nobody expects the public schools to pay their own way; in fact, though they operate at an almost complete "deficit," we do not think of this as a deficit but as a culturally valuable and wholly justified expenditure of public funds. As Virgil Thomson has pointed out, a part of the financial perplexity of orchestras and opera companies today is caused by their tendency to think of themselves as unsuccessful money-making organizations, rather than as successful money-spending organizations.

There is at the present time before our own Congress a proposal for a venture in subsidizing the arts. The bill, which would provide for a national theatre and a national opera and ballet, has been introduced in both houses of Congress. It was sponsored in the House of Representatives by Rep. Jacob K. Javits (Republican, New York).

Congressman Javits was careful to introduce a note of caution. "I realize full well," he said, "the dangers of the paralyzing hand of Government control of the arts, and of the use which can be made of them to control thought, hence my bill provides for a Constitutional Convention to be called by the President, representative of all branches of the theatre, opera and ballet—performers, workers, writers and audience—to draft and propose plans (but not WPA schemes for unemployment relief) which will deserve Government support while providing for the democratic control of a national theatre and a national opera and ballet by the constituent elements so called together."

On the face of it the Javits bill represents a great forward step in American Congressional thinking on the subject of Government support of the fine arts. It is generally conceded, however, that the bill has no real chance for early passage.

An ironic sidelight is that the U. S. Government, while reluctant to grant aid to American orchestras and opera companies, is in the position of subsidizing European musical organizations via the ECA. According to a recent article in the *Saturday Review of Literature*, "ECA considers the minds of men as important as their bodies and equally in need of nourishment. At the same time that ECA is helping to feed, clothe, house and employ millions of Western Europeans, it is exerting itself to make sure that Europe's magnificent cultural tradition is strengthened."

Meanwhile, deficits of American symphony orchestras continue mounting year by year. Boards of directors appeal to the public, to moneyed individuals, to philanthropic organizations.

One new source is from industrial corporations. In Casper, Wyoming, the symphony is subsidized by oil interests. The Herpolsheimer Department Store in Grand Rapids spends $1,500 a year (in addition to its annual contribution to the orchestra's general fund) to finance one student concert for the Grand Rapids Symphony. A teen-agers' store in Dallas sponsors "date-night" concerts for the teen-age group.

Woodrum's, a home-outfitting store in Charleston, W. Va., has spent as much as $3,500 a season sponsoring Charleston Symphony broadcasts.

The Chattanooga Times has sponsored student concerts by the Chattanooga Symphony, and a dance-hall and night-club syndicate in Wichita sponsored a series of summer "pop" concerts for the benefit of the Wichita Symphony. In another city, banks joined in making a $5,000 contribution to the local orchestra. The Burlington Mills Corporation gives $10,000 annually to the North Carolina Symphony to pay for memberships for its workers.

Such contributions help, but do not solve entirely, the problem of orchestral finances. And it must somehow be solved if American orchestral standards are to be kept at their present high level. If an orchestra's playing is a source of civic pride, it seems no less worthy of civic support. THE END

ADVENTURES OF A PIANO TEACHER

(*Continued from Page* 24)

can do this accurately and easily the first time, without a surreptitious glance as you begin, you are a fairly good pianist. If you can't do it, don't tell anyone!

After this test each student played two or three positions of the C and D-flat major arpeggios in accents of twos (two octaves), threes (three octaves), and fours.

During the technical drills all sorts of pianistic principles were expounded and emphasized. . . fairly high wrist for arpeggios; hand rolling over relaxed thumb; thumb (scarcely curved at all) always playing like the point of a pencil on its "southwestern tip." In scales each finger had to play its special key spot with the thumb moving gently under each finger. The Bach exercises required just the proper amount of forearm rotation to "oil up" the fingers. Many points were made to fit individual hands and bodies.

The students criticized each other eagerly and keenly. I often made humorous (but always kind) caricatures of students' faults, asking the pupil himself for criticism. Surely, such a lesson in technique is a fascinating adventure for both teacher and pupil. It most certainly is for me!

There was yet time to hear each student play a portion of a piece. Many practice helps were offered, and musical principles discussed in Mozart's Sonata in F Major and C Minor Fantasia, Bach's two-voiced Invention in B-flat Major, Chopin's Waltz in B Minor and the Fantasie-Impromptu, and Cyril Scott's "Lotus Land." (Remember that these are not "talented" students but just boys and girls who would like to play piano with minimum practice.)

When you set a group project like this against the private lesson, there is no question in my mind which is better for student as well as teacher. To be sure, a private pupil would have sat much longer at the piano and dumb-dumbed. But is that helpful or wise? Isn't a concentrated ten-minute lesson on a piece better for him than a lackadaisical half hour? Doesn't he learn more about music, technique and practicing in a class, isn't he more alert and interested, aren't his lessons and music-making more social experiences?

For adventurous piano teaching organize some classes, especially beginners' groups of any age. If you are timid about this, try the following: Require all your students to meet in small groups for the first month in September at the beginning of the year's work. Segregate the grades, of course. At the lessons outline the year's goals; explain new techniques and get these well started in each group; put into practice the processes of learning a new piece, first away from the instrument, then at the piano; go through these step by step many times; show the group how to save time and energy by economical and concentrated practice; give sight reading assignments and reading helps; assign duets and two-piano music.

Don't begin private lessons until the second month. I'll wager, then, that you will want to continue some class work during the whole year. Practice procedures and techniques are much the same for all students; isn't it easier to present them in classes than to repeat them endlessly and dryly to each pupil? It's worth trying, if only for the time and energy it saves.

Don't ever stop experimenting. Use a wide variety of approaches, books and methods. Some experiments will fail, but what of it? I've known doctors to prescribe warm packs for an ache; when these didn't clear up the difficulty they cheerfully switched to cold packs. When a teacher stops experimenting, he becomes a hack. A piano class is an experiment. An experiment is an adventure. Your students, especially the youthful ones, will greet with cheers any experiments you decide to make. THE END

215 Outstanding Choral Numbers

Lent — SATB

332–13491	*Andrews.* When I Survey the Wondrous Cross	.20
332–14324	*Bach.* In Deepest Grief	.20
332–14650	*Bach.* Crucifixus—B minor Mass	.15
332–14253	*Chadwick.* A Ballad of Trees and the Master	.16
312–20655	*Cranmer.* In the Cross of Christ I Glory	.10
332–40006	*Fichthorn.* O Saving Victim	.16
312–06242	*Gans—Brackett.* Must Jesus Bear the Cross Alone	.12
332–10738	*Gounod—Little.* There is a Green Hill Far Away	.12
312–20777	*Harris.* When I Survey the Wondrous Cross	.15
332–11954	*Hosmer.* He Was Despised	.15
332–15112	*Ledington.* Throned Upon the Awful Tree	.15
332–15211	*Ledington.* O Christ, Thou Lamb of God	.15
332–40000	*Lovelace.* O Sorrow Deep	.12
332–14939	*Madsen.* My Soul is Athirst for God	.18
332–15176	*Marryott.* Legend of the Dogwood Tree	.16
332–15298	*Maltzeff.* I Sought the Lord	.15
332–13935	*Nevin.* Into the Woods my Master Went	.15
332–14725	*Nevin.* Three Crosses	.15
332–40058	*Roff.* On the Wood His Arms are Stretched	.12
332–10981	*Schnecker.* When I Survey the Wondrous Cross	.15
*332–15045	*Sibelius.* Cross of Sorrow	.12
322–35093	*Speaks.* I Lay my Sins on Jesus	.16
332–13254	*Stainer.* The Appeal of the Crucified	.18
312–10811	*Stainer.* Fling Wide the Gates	.12
332–08621	*Stainer.* God so Loved the World	.12
312–21637	*Stoughton.* O Jesus, Thou Art Standing	.15
332–13334	*Tschaikowsky—Page.* When Jesus Was a Little Child (Legend)	.10
332–14020	*Voris.* My Jesus, as Thou Wilt	.16

Palm Sunday — SATB

312–20325	*Baines.* Ride On in Majesty	.16
332–15177	*Bornschein.* With Palms Adorn Him	.16
332–01278	*Farmer.* Ride On! Ride On in Majesty	.12
*332–09678	*Faure—Bruche.* Palm Branches	.12
*332–09568	*Faure—Sudds.* Palm Branches	.10
*322–35134	*Faure—Powers.* Palms	.12
312–21553	*Keating.* Ride On, O Redeemer	.16
332–14449	*Luvaas.* Prepare the Way	.12
332–15021	*Marryott.* Hosanna! Blessed is He	.16
332–10137	*Nevin.* Rejoice, Jerusalem, and Sing!	.15
312–15623	*Parker.* Jerusalem	.12
332–14907	*Teschner.* All Glory, Laud, and Honor	.10
332–14659	*Whitehead.* The King's Welcome	.22

Easter — SATB

332–12603	*Ambrose.* At the Lamb's High Feast We Sing(s)	.15
332–10027	*Ambrose.* Christ the Lord is Risen Today(s)(b)	.16
332–13390	*Avery.* Lift Your Glad Voices	.22
332–09056	*Barnby—Schnecker.* King All Glorious (T)(BB)	.25
332–08980	*Barnby.* Awake Up, My Glory	.15
332–12305	*Bartlett.* On Wings of Living Light Violin-Harp Obl.	.20
332–15178	*Broadhead.* If Ye Then be Risen With Christ	.18
332–15111	*Campbell.* Christ Has Arisen	.16
332–15345	*Campbell.* The Victor's Triumph	.15

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Easter (Continued) — SATB

332–13721	*Candlyn.* Lift Your Glad Voices in Triumph	.18
332–15056	*Eichhorn.* Lamb is Innocent and Mild	.15
332–15277	*Fichthorn.* Behold, the Angel of the Lord	.25
312–21623	*France.* An Easter Song	.16
332–13807	*Fisher.* Because I Live	.25
332–14653	*Gaul.* Ancient German Easter Carol	.18
332–14551	*Gaul.* Russian Easter Carol of the Trees	.16
332–14270	*Gaul.* Spanish Easter Carol of the Lambs	.20
332–14269	*Gaul.* Spanish Easter Procession	.18
332–12597	*Gaul.* Three Holy Women	.10
332–13968	*Gaul.* Three Men Trudging	.15
332–12922	*Gaul.* Victory, When the Children Went to Play	.12
332–14266	*Hosmer.* Christ the Lord is Risen Again	.20
332–14157	*Huerter.* Christ the Lord is Risen Today	.20
332–14081	*Kopolyoff.* Alleluia, Christ is Risen	.15
332–14275	*Manney.* He is Risen	.18
332–14079	*Manney.* Lord is Risen Indeed	.18
332–15246	*Marryott.* Joy Comes With Easter	.15
332–14814	*Marryott.* One Early Easter Morning	.12
332–15144	*Marryott.* This is Easter Day	.16
332–15276	*Marryott.* Wake From Your Slumbers	.16
312–21140	*Maskell.* When it Was Yet Dark	.18
332–15321	*Matthews.* Easter Morn	.22
332–13712	*Matthews.* Three Women Went Forth	.18
332–14479	*Matthews.* Day New-born	.20
332–40055	*Means.* Triumph	.16
332–15068	*Miles.* Hark! Ten Thousand Harps	.16
332–14975	*Miles.* With Harp and Trumpet	.16
332–15067	*Nagle.* Joy Dawned Again on Easter Day	.15
332–14974	*Nagle.* Ye Sons and Daughters of the King	.15
312–21598	*Rasley.* Alleluia Carol	.16
332–14708	*Rasley.* Christ the Lord is Risen Today	.12
332–14550	*Rasley.* Ye Sons and Daughters of the King	.18
332–13966	*Reimann.* Joyous Easter Hymn	.16
332–08618	*Rowley.* Easter Day	.15
332–15313	*Sellew.* The World Itself Keeps Easter Day	.16
*332–14714	*Sibelius—Matthews.* O Morn of Beauty	.16
*332–14489	*Sibelius—Matthews.* O Morn of Beauty (8 pts.)	.16
332–13717	*Simper.* King of Kings	.12
332–13100	*Spence.* Christ is Risen	.18
312–21646	*Stairs.* All Hail the Resurrection Morn	.16
312–21234	*Strickland.* Christ the Lord is Risen Today	.16
332–15346	*Stoughton.* As it Began to Dawn	.20
312–10396	*Stults.* When the Sabbath Was Past	.16
332–14817	*Thiman—Rasley.* Come, Ye Faithful, Raise the Strain	.18
332–12437	*Turner.* Christ is Risen	.16
332–14813	*Vulpius—Sanders.* The Strife is O'er	.18
332–14548	*Whitehead.* Today Did Christ Arise	.18
332–40056	*Whitehead.* Three Easter Carols (2nd)	.12
332–15314	*Whitehead.* Three Easter Carols (1st)	.12
312–40049	*Williams.* Because the Lord is Risen	.15

Lent, Palm Sunday, Easter — SSA

332–11371	*Abt.* Let Chimes of Easter be Gladly Rung	.16
332–02876	*Abt.* Easter Hymn	.10
312–21532	*Buckley.* Easter Carol	.16
312–20268	*Bizet—Bliss.* Lamb of God (Agnus Dei)	.15
332–15212	*Campbell.* Christ Has Arisen	.15
332–13388	*Coerne.* In the End of the Sabbath	.16
332–14355	*Gaul.* Spanish Easter Procession	.16

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for Lent, Palm Sunday and Easter

Lent, Palm Sunday, Easter (Continued) — SSA

332–13251	*Granier—Manney.* Hosanna	.15
312–21332	*Handel—Warhurst.* Hallelujah Chorus Messiah	.18
312–21365	*Handel—Warhurst.* I Know That My Redeemer Liveth	.16
332–15168	*Howe.* In the Cross of Christ We Glory	.16
332–14205	*Lotti—Saar.* He Surely Hath Borne Our Griefs	.10
332–13761	*Manney.* Were You There	.15
332–15347	*Marryott.* Hosanna! Blessed is He	.15
332–14037	*Nevin.* Into the Woods My Master Went	.15
312–21475	*Parker—Warhurst.* Jerusalem	.16
332–14208	*Palestrina—Saar.* Darkness Fell On the Earth	.10
312–21321	*Rodney—Warhurst.* Calvary	.16
332–13248	*Rowley.* Easter Day	.15
332–13967	*Scott.* Easter Chimes	.15
322–35211	*Shelley.* Christ Triumphant	.18
332–15110	*Shure.* Easter Alleluia	.10
312–21143	*Stainer.* God so Loved the World	.12
*332–15046	*Sibelius—Matthews.* O Morn of Beauty	.15
*332–14715	*Sibelius—Matthews.* O Morn of Beauty (SSAA)	.16

Lent, Palm Sunday, Easter — TTBB

332–11811	*Buck.* Sing Alleluia Forth	.16
332–14921	*Handel—Page.* Hallelujah Chorus—Messiah	.16
322–35315	*Hammond—Spross.* Behold the Master Passeth by	.16
332–14903	*Kopolyoff—Gaul.* Alleluia, Christ is Risen	.16
332–15282	*Marryott.* Hosanna!	.16
332–10028	*Maker.* Awake, Thou That Sleepeth	.16
312–10241	*Minshall—Nevin.* Christ is Risen	.16
332–09989	*Rodney—Perkins.* Calvary	.18
*332–14905	*Sibelius—Matthews.* O Morn of Beauty	.16
332–12148	*Spinney.* Hallelujah! Christ is Risen	.16
332–10762	*Simper—Nevin.* He is Risen	.16
332–14356	*Stainer—Nevin.* God so Loved the World	.15

Lent, Palm Sunday, Easter — SA

332–14838	*Ambrose—Manney.* Come to My Heart, Lord Jesus	.16
312–21137	*Bains.* Nature's Eastertide	.15
312–21591	*Bixby.* Lord, We Come Before Thee Now	.15
312–21372	*Bliss.* Daily Prayer	.10
312–21508	*Donelson.* Easter King	.15
*332–14383	*Faure—Manney.* Palm Branches	.12
312–21139	*Forman.* Bells of Easter	.16
332–13244	*Foster.* Why Seek Ye the Living	.12
332–14694	*Gounod—Stoughton.* O Lamb of God	.15
332–14689	*Gounod—Stoughton.* There is a Green Hill	.15
312–10805	*Granier—Warhurst.* Hosanna	.15
332–14843	*Hall—Manney.* Hear Me When I Call	.15
332–14267	*Hosmer.* Christ the Lord is Risen Again	.18
312–06266	*Norris.* My Faith Looks Up to Thee	.12
312–21626	*Peery.* Hosanna! Raise the Joyful Hymn	.12
312–20234	*Rathburn.* I Heard the Voice of Jesus Say	.15
312–10897	*Rubinstein—Warhurst.* Just As I Am	.12
312–10899	*Warhurst.* Christ is Risen	.12
312–10900	*Warhurst.* Come Unto Me	.12
312–10132	*Warhurst.* Consecrated, Lord, to Thee	.15
312–10156	*Warhurst.* Jesus, Thou Art Standing	.15

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332–07797	*Anderson.* Day of Resurrection	.12
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332–14951	*Barnes.* Obedience	.12
332–10964	*Clough—Leighter.* Brightly Gleams Our Banner	.12
332–15290	*Marryott.* I Worship Him	.15
322–11510	*Neidlinger.* Easter Chimes	.12

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